BOOKING ISSUE 1942-43

● MUSIC GOES TO WAR

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

RISË STEVENS

Metropolitan Opera Association

20 CENTS

FEBRUARY 5, 1942

Another Amazing Achievement of

Astrid Varnay

Phenomenal Young Soprano of the Metropolitan Opera Association

THE NEW YORK TIMES,
JANUARY 10, 1942.

FIRST 'LOHENGRIN' OF SEASON GIVEN

ASTRID VARNAY THE ELSA

Soprano, 23, Has Third Major Role in Third Performance—Leinsdorf the Conductor

By HOWARD TAUBMAN

The Elsa was Astrid Varnay, 23-year-old Swedish-American soprano. This was her third performance in opera and her third major role, which is something of a record for a singer so young and inexperienced. Miss Varnay did some expressive singing; her voice has a natural loveliness and her manner is unaffected.

THE NEW YORK SUN,
JANUARY 10, 1942.

ROLE OF ELSA SUNG BY ASTRID VARNAY

Young Astrid Varnay, the Metropolitan's surprise soprano, sang her first Elsa last night, in succession to the emergency Sieglinde and Bruennhilde which made her the talk of the town in the second and third weeks of the current season of opera.

Though there was able singing and acting on the part of all concerned. liveliest interest naturally was attached to Miss Varnay's first regularly scheduled impersonation. Her Elsa gave every indication of having been carefully prepared. Again, one could only marvel at the young woman's off-stage accumulation of such good on-stage routine. She was poised, she was sure, she went through her business like a veteran. Not many Elsas of recent years have conveyed better the tragic agitation of the second half of the wedding scene.

O. T.

NEW YORK WORLD-TELEGRAM.
SATURDAY. JANUARY 10, 1942.

Lohengrin Presented At the Met

Miss Varnay Sings Elsa Role with Keen Awareness

Young Astrid Varnay, last heard as Sieglinde and Bruennhilde, enrolled Elsa of Brabant on her Metropolitan score-card in last night's Lohengrin, the first of the season. Fresh-voiced and otherwise in fine control of the role's requirements, the troupe's latest Wagnerian recruit earned a fully deserved ovation.

Miss Varnay inflected the part with keen awareness of all vocal and emotional nuance. Tones emerged with unsullied purity, sounding even freer and weightier than on both earlier occasions, and the phrasing was musicianly in detail and contour.

The acting side came as naturally as to a veteran, probably a sign that when in doubt the company's new star lets her own good intuition be her guide. Anyway, from Elsa's piteous plea through the whole heaving cycle of moods, the portrait built up life-size to poignant reality. In fact, Elsa of Brabant and Astrid Varnay were artistically made for each other.

PM,

JANUARY 11, 1942

Astrid Varnay Is Simply Sensational

By HENRY SIMON

Less than 24 hours before Pearl Harbor, Astrid Varnay, 23, made an unannounced but sensational debut at the Metropolitan Opera House. At short notice, she stepped into the role of Lotte Lehmann in *Die Walkure;* and though she had never before been on an operatic stage, sang and acted like a seasoned trouper.

The following week she again made a short-notice appearance, batting for Helen Traubel in the same opera. But Friday night she made her real, fully prepared debut as Elsa in *Lohengrin.*

First impressions were pretty well borne out. Elsa is usually a lump of a heroine—unfortunate but not too bright. Miss Varnay made of her a sweet and innocent young girl for whom one could not help having real compassion when she expressed her utter bewilderment and distraction. Between the villainous magic of Ortrud and the divine but rather forbidding magic of her husband Lohengrin, she was intensely human and helpless.

Vocally she was always understanding, always on pitch.

You won't be able to see her , but it will be well worth your while tuning in on this opera next Saturday afternoon when you'll want to hear Varnay for yourself.

NEW YORK POST. SATURDAY. JANUARY 10. 1942

Season's First 'Lohengrin' Has Astrid Varnay as Elsa

By EDWARD O'GORMAN

Last night's production had two items of more or less special interest. The twenty-three-year-old Astrid Varnay, who made her debut a few weeks ago as a pinch-hitting but superlative Sieglinde, and then followed it up with an equally impressive last-minute Bruennhilde, made her first appearance as Elsa.

The part fits her voice and matic talents snugly. She in excellent, experienced pany, but there was nev moment last night when singing and acting hadn't authority and assurance, her voice the beauty of an in the cast.

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MUSICAL COURIER

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War Stimulates Nation's Concert Schedules

Unperturbed Coast Cities Smile At Easterners' View

Area Farther from "War Zone" Than East, Declares Behymer—Blackouts Fail to Upset Fuller Calendar for 1942-43 Events

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Music in the West has not been affected adversely by war conditions, with the amusing exception of a few resort spots such as Palm Springs, Calif. and Phoenix and Tucson, Ariz., where the Eastern tourist trade is a factor. Easterners may have the jitters about coming West, but Westerners, perceiving that life goes on as usual, are not in the least perturbed. On the contrary, concert patronage seems to be better than ever, and bookings for next season will in all probability be increased.

The principal matter of concern is the summer Hollywood Bowl season. President Roosevelt's pronouncement in favor of night baseball may be taken to favor night musical events, which contribute even more to popular morale.

Bowl Traffic Problems

The difficulty is that Bowl traffic disgorges into the Hollywood end of Cahuenga Pass, the principal highway from the San Fernando Valley into the city, and cars debouching into the pass might possibly impede any sudden troop movements, should they be made at the same time. Several plans are being studied, such as special buses from a parking area away from the pass.

If the Bowl season is put on in a

(*Please turn to page* 22)

Washington Attendance Jumps with Influx

By J. P. HAYES,
Manager, National Symphony Orchestra

WASHINGTON, D. C.—Attendance at the National Symphony Orchestra's concerts—both the Sunday afternoons and the Wednesday evenings—has increased at least 20 per cent this season, with a rapid increase since the declaration of war. The fact that Washington is at present a boom town with a rapidly growing population that is bringing to this city many new music lovers is partly responsible for this; partly, too, it is because the thousands actively engaged in war and government work find music an effective antidote to the nervous ten-

(*Please turn to page* 4)

Musicians! We need you in defense work

F. H. LaGUARDIA, *National Director, O.C.D.*

MUSIC GOES TO WAR

How The Musician Can Help—Where To Go, What To Do? Mobilizing Our Musical Resources

By ALFRED HUMAN

Out of the ordered tumult that has been the Nation's tempo since Pearl Harbor, one point emerges: good music is beginning to assume a concrete part in our national war effort.

Baffled by the scores of names of agencies, committees and the like, the average musician seems bewildered by the seeming lack of coordination within the musical field. True, a great deal remains to be done in the way of integrating some of the activities of musicians throughout the country. But it may be stated at once that definite accomplishments in this direction of coordination can already be recorded among artists of concert caliber.

Since December 19, a pool of musicians and all other available entertainment resources has been set up by the five union groups: the American Guild of Musical Artists (AGMA), representing music; the Actors' Equity Association, American Federation of Radio Artists, Screen Actors' Guild, American Guild of Variety Artists.

How USO Functions

These organizations, functioning through the Talent Coordinating Com-

(*Please turn to page* 7)

Audiences And Courses Grow, Managers Find

Local Sponsors Report 15%-25% Expansion in Some Cities—Ford Hour, Portland (Ore.) Orchestra Season Are Casualties

A broad expansion of musical activities in the United States during the 1942-43 season is forecast in the statements made by managers of artists, sponsors of local concert courses, local clubs, college and university concert course committees, and directors of festivals for the annual Booking Issue of the Musical Courier.

Although the war has caused some cancellations of contemplated events, such as festivals, and abbreviated the plans in some localities, the general trend shows a contemplated increase of from 15 to 25 per cent over the current concluding season. In some cities, plans have been deferred but even in these communities, assurance is given that next season will show some expansion. Only a handful of local man-

(*Please turn to page* 15)

(New York Managers' statements on pages 102 etc.)

GOOD MUSIC FOR NATION'S DEFENDERS.

Typical scene, showing an audience of service men enjoying a concert at the Army and Navy Y.M.C.A., in Balboa, Canal Zone, under U.S.O. auspices.

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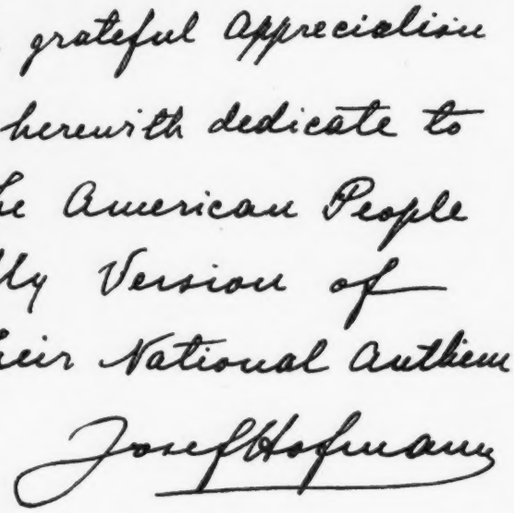
February 5, 1942
Sixty-Third Year

HELEN KELLER "HEARS" MODERN MUSIC

Hans Kindler (left) and the National Symphony Orchestra and Benny Goodman (right) and his orchestra played a special joint concert on Jan. 25 in Constitution Hall, Washington, D. C. Miss Keller went backstage to meet the conductors. Half the concert was symphonic, with Mr. Goodman appearing as soloist under Dr. Kindler's direction in the Mozart Clarinet Concerto and Debussy's Rhapsody for clarinet and orchestra.



Josef Hofmann's impressive piano arrangement of The Star-Spangled Banner was conceived by the Polish master, a full-fledged American, as a tribute to his adopted land at the time of World War I, as a version suitable for performance at concerts. Dr. Hofmann's truly pianistic arrangement of the National Anthem is in contrast to certain more arbitrary and non-traditional harmonizations of recent years, strong and sonorous, while retaining all the qualities of the original. It strikingly underlines Francis Scott Key's stirring text:

Oh, say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming!
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there:
Oh, say, does that Star-Spangled Banner yet wave
O'er the Land of the Free and the Home of the Brave?

Washington Audiences Grow

(*Continued from page* 3)

sion of their daily lives in these days.

The National Symphony has a young personnel, and because of that we are reconciled to losing up to 20 per cent of our present membership. We do not, however, contemplate any insuperable difficulties in replacing those who will be drafted, and the fact that we have just engaged a first-class woman oboist many indicate that, because of the war, more women will be able to find positions in symphony orchestras.

Our ticket prices will be advanced next season, but not to any serious extent. Our audiences this season have been more receptive to new and unfamiliar works than ever before, and, in many cases, definitely enthusiastic. This will make it possible to introduce more new works and more American works into the orchestra's repertoire than in the past. Until the sustaining fund campaign —scheduled for April 5 through 15—is successfully completed final arrangements for dates and soloists for 1942-43 cannot be made.

Index of the Cities

Additional Reports Will Appear in Later Issues

	Page
Allentown, Penna.	73
Ann Arbor, Mich.	124
Baltimore, Md.	15, 78, 94
Beaumont, Tex.	94
Bellingham, Wash.	109
Bethlehem, Penna.	120
Bloomfield, N. J.	143
Bloomington, Ill.	130, 140
Boston, Mass.	15, 60
Bridgeport, Conn.	138
Brooklyn, N. Y.	140
Buenos Aires	10, 20
Buffalo, N. Y.	85
Charleston, S. C.	96
Charlotte, N. C.	96
Chicago, Ill.	25, 124, 128, 129, 130
Cincinnati, O.	18, 84
Claremont, Calif.	22
Cleveland, O.	83
Colorado Springs, Colo.	89
Columbia, S. C.	96
Council Bluffs, Ia.	125
Covington, Ky.	96
Cumberland, Md.	132
Dayton, O.	84, 121
Denver, Colo.	127
Des Moines, Ia.	125
Detroit, Mich.	99, 140
East Orange, N. J.	100
El Paso, Tex.	114
Englewood, N. J.	100
Enid, Okla.	125
Fall River, Mass.	60
Fargo, N. D.	133
Galesburg, Ill.	128
Geneseo, N. Y.	89
Hackensack, N. J.	100, 143
Havana, Cuba	11, 20, 112
Hoboken, N. J.	100
Hollywood, Calif.	3, 22, 23, 71, 119, 123
Houston, Tex.	114
Huron, S. D.	133
Indianapolis, Ind.	131
Jackson, Miss.	78
Jersey City, N. J.	100, 143
Johnstown, Penna.	73
Kansas City, Mo.	141
Kearney, Neb.	133
Kearny, N. J.	100
Lafayette, Ind.	125
Lancaster, Penna.	73
Lewisburg, W. Va.	99
Lexington, Ky.	96
Little Rock, Ark.	94
Los Angeles, Calif.	22
Louisville, Ky.	96
Lowell, Mass.	60
Lynchburg, Va.	139
Mexico City	10, 20
Miami, Fla.	134
Milton, Penna.	73
Milwaukee, Wis.	82, 131, 140
Minneapolis, Minn.	120, 144
Montevideo, Uruguay	20
New Orleans, La.	114
New York, N. Y.	121
Newark, N. J.	100
North Hackensack, N. J.	100
Olivet, Mich.	125
Omaha, Neb.	133
Orange, N. J.	100
Pasadena, Calif.	109
Paterson, N. J.	100
Peoria, Ill.	124, 125
Philadelphia, Penna.	74, 140
Pittsburgh, Penna.	73
Plainfield, N. J.	143
Portland, Ore.	23
Princeton, N. J.	92, 94
Racine, Wis.	133
Red Bank, N. J.	100
Redlands, Calif.	22, 23
Rio de Janeiro	10, 20
River Edge, N. J.	100
Rochester, N. Y.	85
Rockford, Ill.	130
St. Louis, Mo.	140, 141
San Antonio, Tex.	94
San Diego, Calif.	23
San Francisco, Calif.	23, 24
Sao Paulo, Brazil	20
Seattle, Wash.	92, 114
Selinsgrove, Penna.	84
South Bend, Ind.	121, 131, 133
Springfield, Ill.	130
Springfield, O.	83
Syracuse, N. Y.	89
Teaneck, N. J.	100, 143
Tenafly, N. J.	100, 143
Terra Haute, Ind.	133
Toledo, O.	84
Toronto	51
Trenton, N. J.	138
Tucson, Ariz.	125
University, Ala.	96
Valparaiso, Chile	20
Vancouver	51, 109
Victoria, B. C.	109
Vicksburg, Miss.	78
Washington, D. C.	3, 4
West Frankfort, Ill.	130
Wheeling, W. Va.	93
White Plains, N. Y.	88
Wilkes-Barre, Penna.	73
Wollaston, Mass.	15, 60
Worcester, Mass.	60
Youngstown, O.	84

In This Issue

Reference Lists of Artists and Their Managers: 64, 65, 80; American Festivals: 19, 80

- Music Goes to War — 3, 7
  By Alfred Human
- Music Goes On in War Torn Lands — 8, 9, 116
  By Helen Dike
- Women in Music — 12, 13, 14, 116
- Festivals and Their Future — 18, 19
  By Dr. Paul Nettl
- Operas I Would Like Americans to Hear — 21, 24
  By Herbert F. Peyser
- Variations — 91
  By Leonard Liebling
- Metropolitan Opera Introduces New Artists — 31, 32
- News and Reviews of The Dance — 126, 127
  By Rosalyn Krokover
- Is Europe Drained of Musical Talent? — 16, 132
  By Irving Schwerké
  and
  Dr. Paul Stefan — 17, 133

DEPARTMENTS: Editorials, 90; Heard in the Studios, 134; New York Concerts, 34, 66, 68, 70, 71; New Music and Books, 136, 137, 140; New Recordings, 118, Obituaries, 114.

The Star-Spangled Banner

Piano Version of the National Anthem by Josef Hofmann, Gratefully Dedicated to the American People

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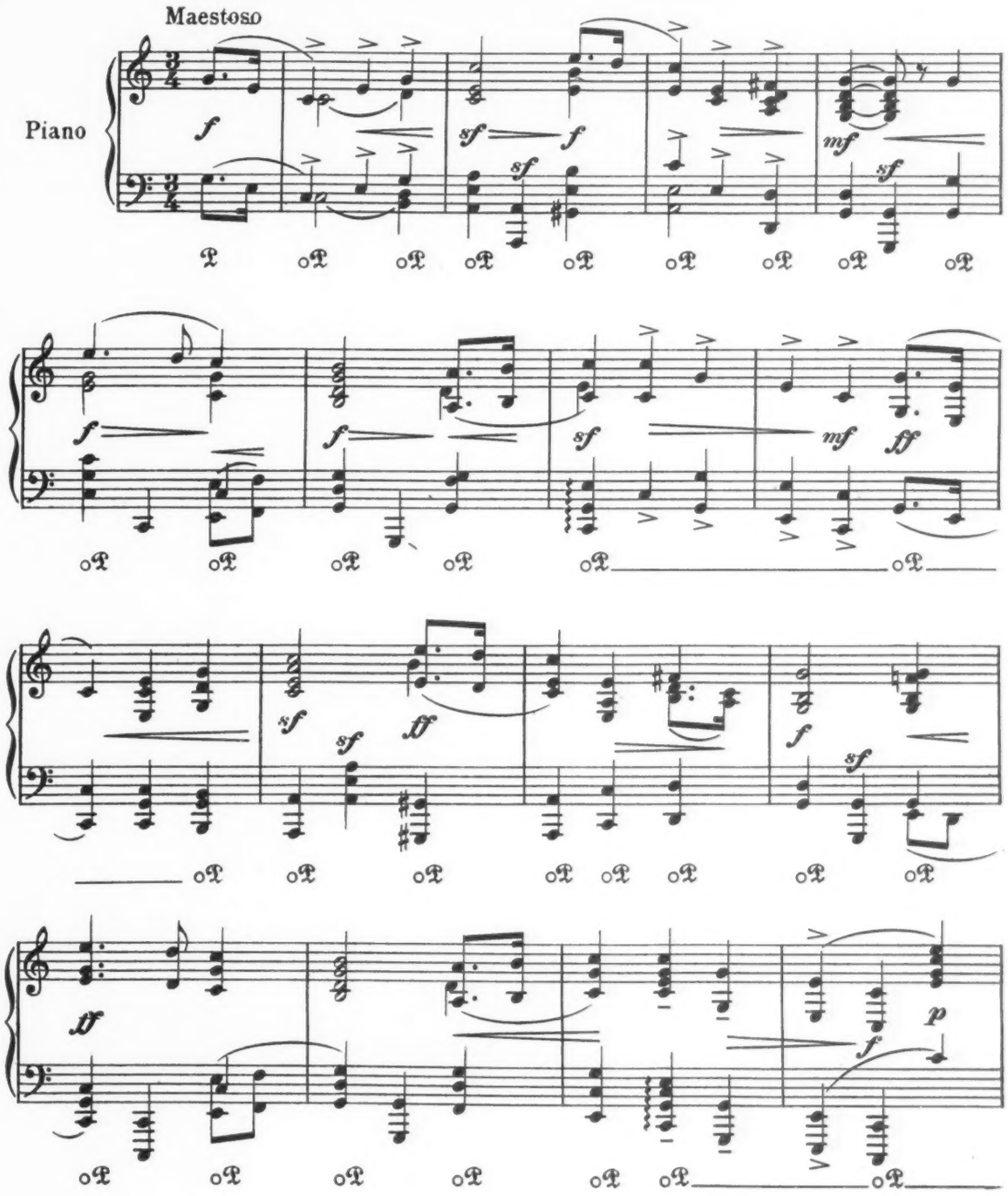
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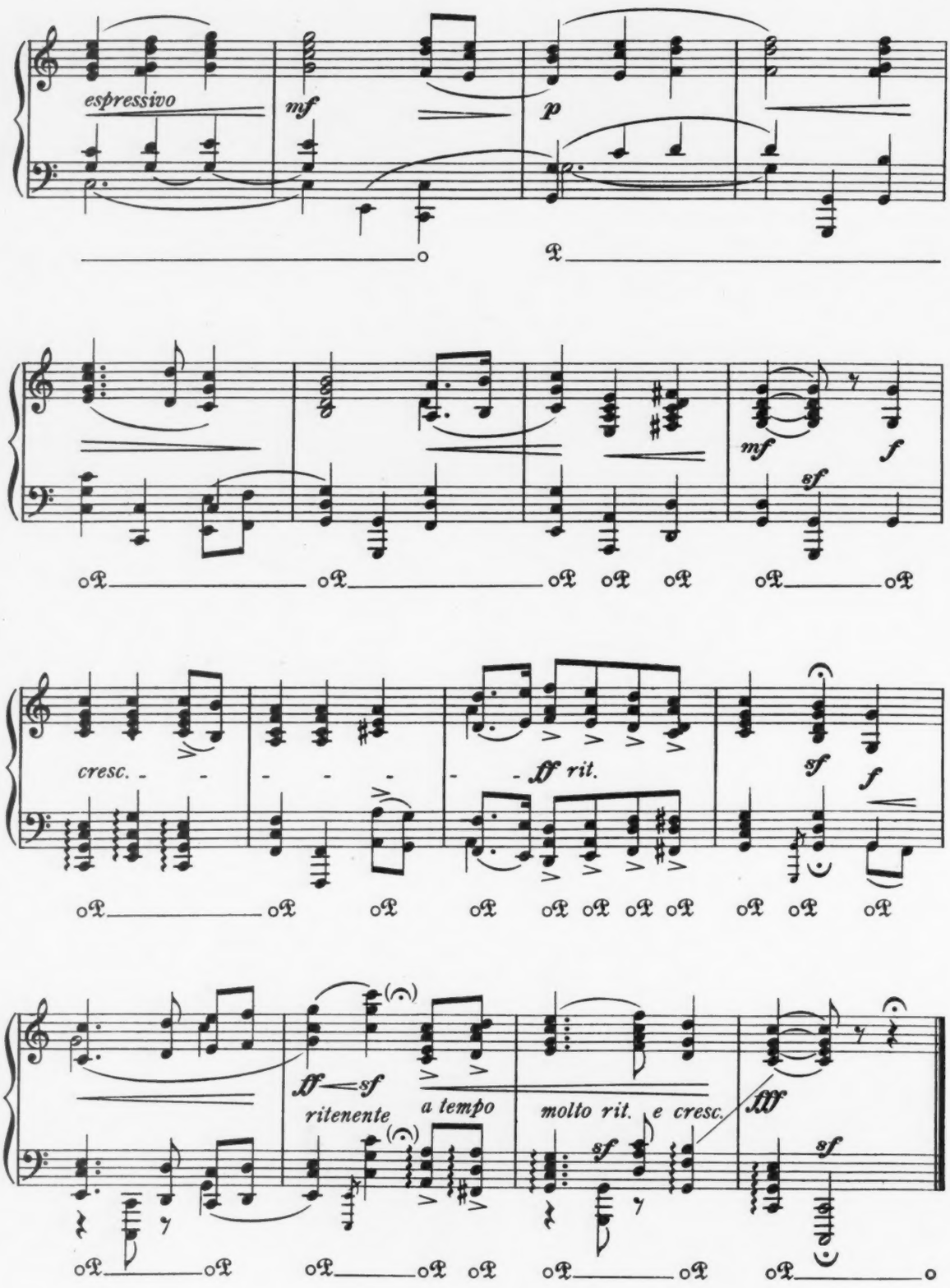
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MUSIC GOES TO WAR

(Continued from page 3)

mittee of the Associated Actors and Artists of America (represented in the East by Mrs. Blanche Witherspoon, 2 W. Forty-fifth St., New York) provides volunteer entertainers for Camp Shows, Inc., which in turn is the officially designated clearing-house for professional talent for the Army and Navy programs.

And in turn, Camp Shows operates through a supplemental agency, the United Service Organization, USO, financed by the contributions of millions of citizens, and the support of the President, the War Department, the Army and Navy Departments, and the Federal Security Agency.

Before we can understand the amazing scope of the musical, recreational and similar morale-sustaining work undertaken by the USO, we must realize that USO is actually six national groups, representative of American life: the Young Men's Christian Association, the Young Women's Christian Association, the Jewish Welfare Board, the National Catholic Community Service, the Salvation Army, and the National Travelers Aid Association.

Primarily these six USO groups operate independently in a coordinated program in the communities around the camps and naval stations and in war industry communities, rendering services (of which music of all types in a part) to the men in the armed services as well as to the men and women in the plants.

Perhaps by now you are slightly dazed. The point to keep in mind as a musician is that the organizations mentioned maintain trained staffs in hundreds of communities, often in splendid club buildings with auditoriums built by the Government. Any of the local groups may be in urgent need of musical services.

Musicians' Cooperation Wanted

J. R. Bingham, Program Secretary of the Army and Navy Department, National Council of the Young Men's Christian Associations, made it plain, for example, that the local groups—Y.M.C.A., local Citizens Committee of the USO, or other unit, will be glad to hear from musicians who feel they can help concretely.

This brief introductory article is no place for recording the broad work of Mr. Bingham's department throughout the country, utilizing all available local resources and distinguished professional groups, including the Westminster Choir. Miss Eleanor Wilson, of the Army and Navy Department of the National Council, has been active in musical work for more than a year.

Mr. Bingham insists, like every officer of the USO units, that the unified accomplishment of USO be emphasized, rather than singling out the individual organization's record. We found this fine spirit of selflessness prevailing in the circle of the real workers.

La Guardia Extols War Value of Art

Before detailing the AGMA's $500,000 pool of concert artists, and speaking of the thoughtful unification program advanced by President Edwin Hughes of the National Music Council, let us listen to the ardent music-lover who heads the Office of Civilian Defense, Mayor F. H. La Guardia, of New York.

Speaking as Director of the Office of Civilian Defense, Mr. La Guardia declares in a special message to the musicians through the columns of the Musical Courier:

"I can recall no great tide in the affairs of men which has been unaccompanied by great music. Great nations have been united by a song and great causes have been sustained to the stirring measures of music.

"Musicians have not waited to be told what to do for national defense. Thousands of them have already contributed substantially to the broad program of civilian defense. They have helped lift and sustain military morale, through the medium of the stage, the screen and radio; they have contributed time and talent to important benefits, and these services have been volunteered from all ranks, from our greatest artists to the genial village fiddler.

"America Well Organized"

"America is well organized in the field of music and this important segment of our national life is ready to function. Available to civilian defense are the groups represented in the American Federation of Musicians and other organizations, the American Society of Composers, Authors and Publishers; Community Service Division, Work Projects Administration; National Association of Music Teachers, and the Citizens Committee for Government Arts Project. Outside of these organizations is also a vast and useful army of individuals and smaller groups of musicians and music-lovers."

Director La Guardia explains that the OCD prepares and suggests broad programs adapted to local conditions and operations through already existing organizations. "Such groups," he continued, "are contacted through regional OCD offices and local defense councils, and their work coordinated."

"My first suggestion to all musicians is to enroll as volunteers with the local defense council.

"Musicians can volunteer their technical services in instruction for both military and civilian groups; they can organize orchestras in the camps where there are many talented soldiers, sailors, marines and many others who would welcome such an opportunity." Major La Guardia spoke with admiration of the New York State Federation of Music Clubs' recent campaign for musical material. "This is a splendid service," he added, "and could be undertaken in almost any community by musicians and music-lovers.

"I wish to thank the world of music for its efforts and the real contributions it has made."

Mrs. Witherspoon's AGMA activities emphasize strictly the professional artist. As Mrs. Witherspoon explains, "the Army and Navy entertainment provided by the USO Camp Shows is not to be considered as a proving-ground." Besides the scores of prominent artists who have already appeared in the various camps, whose aggregate booking value is estimated at $500,000, Mrs. Witherspoon has secured pledges from 200 artists to give their services after April 1.

Artists are asked to arrange appearances at the camps whenever their concert dates will permit, short jumps from home, or between bookings. In some instances, USO Camp Shows arranges to bear incidental expenses; accompanists are usually reimbursed or paid a moderate fee.

Non-members of AGMA may also volunteer in the talent pool, Mrs. Witherspoon says.

To avoid conflict, members of the unions are instructed not to donate their services anywhere except through the Talent Coordinating Committee. Mrs. Witherspoon says the managers are working whole-heartedly with AGMA, citing in particular "for service stripes": Fred Schang, Ruth O'Neill, Marks Levine, Ward French, F. C. Coppicus, Lawrence Evans, Jack Salter, Horace Parmalee, Arthur Judson, and Walter Prude.

Hughes Offers Council's Plan

Just as we go to press, President Edwin Hughes, National Music Council, at 338 W. 89th St., New York, advances an extensive program of coordination which deserves full space; we have room here only for the highlights:

Mr. Hughes stresses the need of maintaining the "present high levels of achievement in music during the war."

The draftees are reminded that now there is only one Army Band School, at the War College in Washington, D. C., under Captain Thomas F. Darcy, Jr.; only musicians who have served three years in the Army and with non-commissioned rank may enter; about 25 men receive this Band School training every three months. In 1940, the National Music Council was asked by the War Department to find reserve officers with musical training who could direct musical activities in the hundreds of camps. Not enough men could be found, leading to the appointment of a Music Officer in the Morale Branch, now the Special Services Branch; Capt. Howard C. Bronson was named. A sub-committee was set up to advise the Joint Army and Navy Committee on Welfare and Recreation. Mr. Hughes's Council is on this committee and also on the Music Advisory Committee in the Division of Cultural Relations in the State Department.

Mr. Hughes points out that the excellent plan of the Special Services Branch of the Army to establish band schools to train leaders, band musicians and chorus leaders still lack sanction.

Young musicians entering the Navy, Mr. Hughes states, may apply for admission in the fine Band School at the Washington Navy Yard. The Marine Corps Band is composed chiefly of professional musicians who have enlisted as such.

Mr. Hughes urges that the selectees who play instruments list such ability if they wish to enter an Army band, also to notify the bandmaster of their unit. Under present rulings, no civilian musician may lead an Army band, Mr. Hughes explains.

The Council president makes the point that "the USO, through Camp Shows, supplies only a part of the music furnished at the camps. The balance is given by organizations or individuals who apply personally to the Morale or Recreation Officer, or to the Camp Commandant. Some camps near big cities are surfeited with such offers; many camps are almost without musical entertainment. Some do not even have regular bands but have to get along with volunteer groups of soldiers who have their own instruments. Mr. Hughes also emphasized civilian music coordination.

In another article we shall tell you of the experiences of some excellent musicians now in service; also of the work launched by Ernest Hutcheson.

And only two months since Pearl Harbor.

Gedrich-Blessing Studio, Chicago

A SENTINEL OF OUR CIVILIZATION: THE MUSIC HALL AT PURDUE UNIVERSITY,

one of many hundreds of buildings throughout the country dedicated to the preservation of spiritual values for youth in an era when freedom is gravely endangered. (Story on page 125.)

"I wish to thank the World of Music for its efforts and the real contributions it has made."—Mayor F. H. La Guardia, of New York, Director of the Office of Civilian Defense.

MUSIC GOES ON IN

How Democracy and

Photo by courtesy London Times

OASIS: MYRA HESS AND A LONDON NATIONAL GALLERY CONCERT

by

HELEN DIKE

Despite the bombs, music goes on in war-torn Europe. Since time began, man has made every conceivable use of this art, and not the least of these has been the kindling of patriotic fervor in wartime. Today, more than ever before, music rises imperishable, serving the ambitions of man as well as the deeper needs of his spirit. Day after day we read of chaos and destruction. But there filters through—by cable, letter, or word of mouth—the tale of art flourishing yet, unshakable under fire and lending its strength to the tortured peoples.

In the last war two groups of world powers faced each other across the battlegrounds of France and the Near East. The outbreak was followed by violent recriminations on both sides against enemy cultures. But Beethoven returned, preëminently, to French concert programs in the second year of the war, while British works were heard in Germany from 1916. In this second world conflict, however, the culturally free Germany of the Kaiser is replaced by the totalitarian Third Reich. By very definition all-embracing, totalitarianism early pressed the arts and musicians into its service, and this fact cannot be overlooked in studying the interrelationship of music and war.

Early Days of "Blackout"

September 3, 1939 brought blackout to music in the European democracies. In England all public concerts were cancelled, but more serious still was the breakdown of the British Broadcasting Corporation. Invaluable in disseminating news, this great government network made no attempt, wrote W. R. Anderson in Musical Times, to provide music "meet for the strange, horrible, moving days at the beginning of September . . . What use might have been made of music of heroic mould! Poland crucified. What of Chopin's impassioned patriotism? The B. B. C. was the first artistic casualty of the war."

Theaters likewise closed down in darkened Paris as men rushed to the colors. By November, however, the French capital had organized a wartime season of opera on Saturdays and Sundays at the Opéra-Comique. The performances, playing to packed houses, started at 6 P.M. and lasted no longer than three hours. Then gala benefit concerts in aid of Finland, Poland and Czechoslovakia began to make their appearance; the Conservatoire Orchestra and Paris Philharmonic united to give orchestral concerts on Sundays; Alfred Cortot cancelled a lucrative concert season to accept a post in the War Ministry, directing cultural programs for the French soldiers. Noteworthy both in England and France was the complete lack of animosity toward German music. Wagner, who has served as a rallying point for the Nazis, was still heard in Paris in the winter of 1940, while all-Wagner concerts drew large crowds in London even after Dunkirk and the fall of France.

The First Phase

In Fascist Italy music flourished during the uneasy winter of 1940. Plans for a critical edition of Pergolesi, involving research in libraries of Germany, Belgium, England, Sweden, Switzerland, France, Denmark and the United States, were announced, while Rome and Milan, their best artists retained at home by government order, embarked on really brilliant seasons of opera.

From occupied Prague broadcasts of Czech opera still reached the outside world, tending to show that the spirit of Bohemia is unconquerable. As in the days of the Austro-Hungarian Empire, Czech culture has been replaced by that of Germany, but still performances of The Bartered Bride are given in the temporary shelter of suburban music halls, and many Czech musicians are teaching gratuitously in order to keep their national art alive.

Pacifist Denmark is hardly less of a thorn in the side of her conqueror. Crowds sometimes numbering as many as 800,000 Danes gather, quite without violence, to join in a general revival of the ancient community "All-Sings." The old songs are on every tongue; indeed, one morning in 1940 a book of national songs was found in every Danish mailbox.

Music began to revive in England some three or four weeks after the war began. Sadler's Wells, opening with Faust, gave weekend and early evening performances of opera and ballet to packed houses, and almost simultaneously the English pianist, Myra Hess announced a series of lunch-hour chamber-music concerts at the National Gallery. These concerts were widely imitated throughout England by concert groups and church organists. Received enthusiastically, they not only elevated musical standards but helped alleviate the plight of the British musician.

On the orchestral front, Sir Henry Wood offered his services to any orchestra willing to make a beginning, but for a time only the London Symphony carried on. Later the London Philharmonic reorganized and gave a series of noon-hour concerts at popular prices in Westminster.

Music in English Provinces

Perhaps the most encouraging feature has been the dogged persistence of the Provinces in continuing their musical activities. Festivals have been largely cancelled, but in many places the old traditions are kept alive by "one-day rehearsal-and-concert" affairs.

Even in vulnerable industrial centers such as Bristol, Liverpool and Manchester artists play to eager audiences. During the early days of the war, the Griller String Quartet reported playing in one town to an audience of some 1200, which had squeezed itself into a hall with a seating capacity of 200; while the more recent tour of the London Philharmonic, sponsored by the British jazz leader, Jack Hylton, provoked enthusiastic response to Beethoven, Brahms, Mozart, Dvořák, Tchaikovsky, Franck and Sibelius from the music hall audiences before which the orchestra played.

The popularity of Beethoven throughout all England is extraordi-

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MUSICAL PRIZE: THE PARIS GRAND OPERA,

now in the hands of the occupying German forces.

Helen Dike, American writer on music, who describes musical conditions in Europe, was in Paris when the war began in 1939. Returning to this country, she collaborated on the fourth edition of Baker's Biographical Dictionary of Musicians for G. Schirmer, Inc., and later, with Robert Lawrence, prepared a book on The Symphony for the Whitman Publishing Co. Miss Dike is now at work on a children's book of operas for the Metropolitan Opera Guild.

WAR-TORN LANDS

Dictatorship Utilize Art

WAR VICTIM: THE BERLIN STATE OPERA
destroyed last year by a bomb from the air.

nary. Bach and Handel are dear to British hearts, partly because of their long association with the cultural life of England, and Elgar, so typically British, has grown in stature, but the phenomenal advance of Beethoven was unpredicted. Today, he speaks to German, Britisher, Frenchman, all alike.

The nightly blackouts have brought about a resurgence of home music-making. Amateur orchestras, frequently including men in the service, have been formed, and the Rural Music Schools and Pipers Guild report increased activity. The Government also, has done much to stimulate music: lunch-hours concerts have been organized in factories and munitions works, with short evening concerts and programs for the midnight shifts, artists are sent to perform in canteens, and large orchestras like the London Symphony and London Philharmonic are given government support to play in industrial areas and towns normally unable to afford such concerts.

Critics of the Programs

However, opposed to this credit, we have the debit. The most prevalent complaint is the cheap, inferior fare performed hour after hour over the air. Serious music is broadcast only at extreme hours—at 11:30 p.m., when the average Britisher is trying to get in some hours of sleep before the sirens wail, or 8:30 in the morning.

The plight of the music lover in uniform is still more difficult. Lieutenant X. declares that he has yet to find artistic courage in the officers' mess sufficient to switch on a symphony, and throughout the forces the "no-classical-stuff-for-me" mentality is triumphant. Even private listening is unsatisfactory, first because of the music offered, and second because of the penetrating qualities of the radio in the next room.

Another soldier describes a scene in a canteen. In a temporary pause, a young airman sat down at an old piano and started to play some Mendelssohn. The others listened for a few minutes with growing impatience, then tried to stop him by noisy comment. Failing, they turned to the gramophone and drowned him out, adding catcalls and jeers to the uproar as he left the room. A few minutes later the crowd was roaring "Roll Out the Barrel." Then the men gathered around the piano to cheer an exhibition of "hot jazz" by one of their number.

During the "Blitz"

August, 1940, brought aerial Blitzkrieg to England. "Intensified warfare in the air has not interfered to any appreciable extent with the musical life of London," wrote F. Bonavia to the New York Times, "apart, of course, from the annoyance caused to queues outside theaters and concert halls which were forced to take shelter and lose their turn. The Promenade Concerts have drawn large audiences; the opera and ballet season at Sadler's Wells has been successful; the patrons of the National Gallery concerts are punctually in their places at 1 o'clock, no matter what the enemy may be doing in the air . . . "

Then there are the reactions of individuals. One prefers silence during raids in order to hear the rattle of descending bombs and so have time to dive for the least dangerous part of his house. Another listens, completely absorbed, to broadcasts of Brahms, Franck, Elgar and Schubert. A third is cured of timidity by one of his students, who practices calmly for an hour during a daylight raid while waiting for his teacher to venture across the street to give him a lesson.

Promenade audiences were probably the most fortunate of large gatherings who found themselves imprisoned away from home during the long-drawn night alarms. The listed program completed, impromptu performances by amateurs in the audience, guessing competitions, impersonations and community singing under the leadership of Basil Cameron whiled away the hours.

The increased tempo of destruction from Sept. 9 to Nov. 24 brought about a pause in musical affairs, with even the courageous Myra Hess forced to remove her recitals to shelter in the catacombs. Actually, the transportation problem seems to have presented as many obstacles to concert life, particularly in the evening, as the threat of bombs, and also acute is the dearth throughout all England of suitable halls for performance.

"Enemy" Music

Together with the suffering of those days appeared the first hint of retaliation against enemy culture. Nevertheless, despite the very definite swing toward British music, Wagner shared three Monday programs with Tchaikovsky, and one each with Liszt and Sibelius at the Promenade Concerts of 1941. Another interesting point is the success of the concerts of contemporary music sponsored by the publishing firm of Boosey & Hawkes. The audiences at these concerts are serious and respectful toward the music offered them. War has had a sobering effect upon music in England.

← FONTAINEBLEAU PALACE,
home of the American Conservatory created after World War I and now holding sessions in America.

Music in Far East

At the same time Stanley Brogden reports from Australia that the present conflict has created the greatest boom in serious music that continent has ever known.

And in China, desolated by five years of Japanese invasion, are new stirrings. A thousand years ago hundred-piece orchestras played in the T'ang palaces, but for various reasons music has degenerated in the past centuries to little more than a trade for blind beggars and itinerant folk musicians. The westernization of the last thirty years, however, has signally altered its status. When the Japanese took the three Eastern Provinces from China in 1931, patriotic song sprang into existence virtually overnight, and since the outbreak of war in 1937, says Pao-ch'en of Chungking, "the singing of war songs has been almost as loud as cannon and bombs."

In 1941 two concerts of history-making importance to the Chinese nation took place. The first of these was an orchestral concert given by the combined forces of the China Philharmonic, the National Conservatory Orchestra and the National Experimental School of Dramatic Arts Orchestra, totaling altogether some sixty pieces. Noteworthy is the fact that all three orchestras were organized *within the last two years.*

The second concert—a great outdoor choral festival—was even more daring from the managerial point of view. More than a thousand voices took part. Repeated air raids had forced the partial evacuation of Chungking several years previously, and thus most of the choruses — which included six college groups, three high school, two from institutions of music and drama, two amateur, two from government munition and weaving factories, one professional from the China Motion Picture Corporation, and four community choruses — came from considerable distances. Each singer made his own travelling arrangements, and all through the day and night preceding the single joint rehearsal and the festival they came streaming into Chungking—on foot, by truck, by sampans—to celebrate in song the second anniversary of the Spiritual Mobilization Movement of China.

The Reich Harnesses Art

Externally, the musical art of Germany is still impressive in many respects. Possessor of several hundred symphony orchestras, virtually thousands of choral societies, many conservatories, state-subsidized opera houses in the important cities, besides at least one hall, ancient or modern, capable of housing a symphony orchestra and suitable audience in nearly every town, the cultural bedrock of this land of Gestapo violence cannot be other than substantial.

But under the surface prosperity is a change both subtle and grim. As Walther Kuhn, a Nazi spokesman, has written, "the predestined art of the German people is music which spontaneously grows out of their prehistoric past in a blood and earth determinism," and this determinism, exalted into a permanent and unchangeable law of the State, has gone far to stifle the free creative vitality of the German nation. Since 1933 musical life has been rigidly governed. Practicing musicians are obliged to be

(*Please turn to page* 116)

MUSICAL RENDEZVOUS OF FORMER DAYS:
St. Mark's Square in Venice where international musical visitors used to gather, now subject to blackouts and alerts.

ARGENTINA: The Teatro Colon, Buenos Aires.

MEXICO: Palace of Fine Arts, Mexico City, scene of symphonic concerts.

PAN AMERICA TO-DAY

Latest Reports of the Situation In the Cultural Centers of the South

By JORGE M. WHITE,
Musical Courier Correspondent

BUENOS AIRES. — Argentina is, and will struggle to continue as an oasis of peace. First of all, we must state, Buenos Aires is musically chiefly an international operatic center, the home of the Teatro Colón now in its thirty-fourth year.

Exclusively managed by the Municipal Government since 1931, performances rank among the world's very best. The ensemble elements, chorus, orchestra and ballet corps, being engaged for all year and the brilliancy and luxury of the scenery and costumes rather are all emphasized than in the individual artists. "Stars" in fact, are frequently missing from the casts.

By the other hand, the repertoires have been selected without an eye to the box office inasmuch as a generous government subsidy averts financial worries. Old and new opus, classic and modern shared the boards with the works of popular appeal,—the latest premieres of the Milan, Rome or Florence seasons have been frequently repeated at the Colon with the same singers, conductors and regisseurs.

The outbreak of the war in 1939, modified however these conditions, as transportation by sea became difficult due to the nationality of most of the singers and conductors.

The Colon's General Director made his first "exploring" visit to New York in 1940 to search for singers for the Buenos Aires season. Since the Colon performances though generally maintaining its original characteristics, presented often several of the Metropolitan singers, and the casts became more familiar to the North American visitors.

At the same time recitalists and concert artists continued to spread through the South American countries, and Argentina received innumerable visitors, as travelling by air simplified travel. As yet, plane trips are too expensive for a large ensemble, opera company or orchestra. The American Ballet, however, delayed in Mendoza by a snow storm on its way to Chile did cross the Andes by plane.

In our opinion, the new international situation may not substantially modify the conditions prevailing in Argentina

(*Please turn to page* 20, *column* 1)

MEXICO: Teatro Degollado, Guadajara, seating 2,000.

By ANDRE MERTENS,
Head of Columbia Concerts' South American and Mexican Division

A question I am frequently asked is whether the entry of the United States into the war will jeopardize the recently initiated cultural exchange between North and South America. Will dangers and difficulties of transportation keep singers and instrumentalists within their own national boundaries, and suspend the cordial musical relations which have been established among the Americas within the last two or three years?

I do not think so. Although it has been only lately that the two continents of the Western Hemisphere became aware of each other socially and culturally, they have so much to give each other, and artistic and friendly understanding is so important to political, military and economic cooperation, that I am sure every effort will be made to continue and increase our mutual exchange.

This can be achieved, I believe, in spite of the war, provided we in the United States will make a real effort to understand the mental attitude of our South American neighbors; if we are willing to give them cooperation such as they formerly received from European countries; and if everyone, artist and manager alike, is willing to make sacrifices at first.

Music in South America—viewed from the business angle—presents a different picture from its North American counterpart. Opera dominates, its chief centers being the Teatro Colon in Buenos Aires and the Teatro Municipal, Rio de Janeiro. Florio Ugarte has been General Director of the Colon for some

(*Please turn to page* 20, *column* 1)

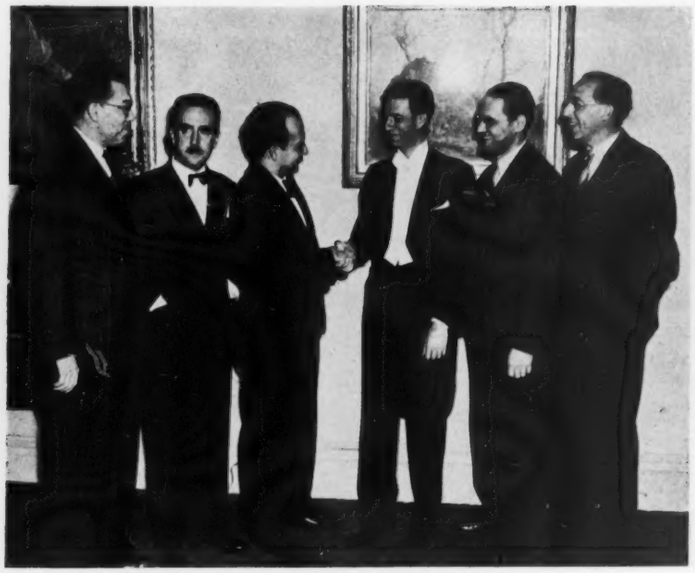
By VERNA CARLETON MILLAN,
Musical Courier Correspondent

MEXICO CITY.—While it is still too early to speculate on the musical aspects of the war here, one thing is already certain. It will be impossible to schedule concerts of foreign artists any length of time in advance because, if the recent experiences of the Russian Ballet are to be taken into consideration, the passport regulations regarding foreign artists are as complicated on one side of the border as on the other.

Many artists contracted for Mexico find themselves inexplicably detained at the border when they wish to return to the United States; others are not even able to get into Mexico without considerable red tape. Until the regulations governing the entrance and exit permits of foreign born artists are made fool-proof, it is wise for all those who contemplate a trip to Mexico this coming year to do so with a portfolio of documents regarding their birthplace and present status. Even this may not prevent them from suffering delays and discomforts but it will avoid the more serious possibility that they find themselves involved in legal entanglements.

Ban Italian and German Songs

So far, the war has created very little hysteria here and the concerts are crowded; indeed, there seems to be a renewed enthusiasm for music, almost as though the public were trying to forget, as far as possible, the horrors of the daily headlines. Only one really lamentable decision has been taken recently and we hope that



SOUTH AMERICANS CONGRATULATING DANIEL SAIDENBERG
after Town Hall concert with his Little Symphony. Left to right: Luis Heitor de Azevedo, Brazilian musicologist; Claudio Arrau, Chilean pianist; Burle Marx, composer-conductor of Rio de Janeiro; Daniel Saidenberg; Juan Jose Castro, composer-conductor of Argentina, and Aaron Copland, recently returned from a four months' trip to South America.

it will soon be rectified, lest other similiar examples of war psychosis spring up: I refer to the statement issued by the Mexican Government's official radio station, Gobernación, which announced that all songs in German and Italian would be suppressed from its programs.

Other stations, following suit, have discharged singers of both these nationalities as well as those of Nazi-conquered countries such as Hungarian and Roumania. As all of these singers are either residents of Mexico for many years and enjoy Mexican citizenship or, what is more serious still, are refugees from their homeland and compelled to throw themselves upon Mexico's hospitality, the future is definitely black for them.

One newspaper, in commenting the radio's decision, made the extraordinary remark that it was all for the best as in the future "American and Latin-American music will be able to supplant German and Italian."

Hints for Mexico

By GEORGE H. DALRYMPLE

With the uncertainty of transportation this summer, the musical life of the countries "Below the Border" will be in Mexico. There are three cities in Mexico that can boast of musical audiences: Puebla, Guadalajara and of course Mexico City.

The season of 1941, the best ever, was given a start by Grace Moore with three recitals. Milstein gave a series of violin recitals as did Szigeti. A successful opera season sponsored by the Government and the annual Philharmonic Orchestra concerts with Sir Thomas Beecham as guest conductor were the high lights. The Lener Quartet gave a weekly concert and the dance was represented by Argentinita and Jan Veen. Among the pianist were Gyorge Sandor, Winifred Christie, Rubinstein, Casadesus. At present, de Basil's Ballet is at the Belles Artes. It has been officially stated that during the 1941 season, American tourists spent over $6,000,000 in Mexico and as this country is the only one that can be reached with ease under the present war conditions, it should have as well, if not, a better season this year.

The exchange is in favor of American tourists being at the moment five Mexican dollars to our dollar.

The question is asked what are the average expenses of an artist giving a recital in a Latin American country? Roughly speaking, rent for a recital hall seating 800 to 1,000 comes to $75; taxes and permits $10; printing $15; billing $15; local management $25; advertising $25 and up; total $165.

An individual should allow $15 per week for rent, $15 for food and $15 for sundries, though it can be done for much less. An artist should have a distinctive program and a fairly large repertoire giving an unusual flavor.

Unless an artist has a name it is not possible to count on any profit. The situation is the same when artists formerly went to Europe, often giving concerts at a loss but returning with background, audience reaction an "a set of notices."

The audiences are a discerning, highly educated as well as a warm spirited one.

Some dont's—Do not expect to find good pianos always available. Do not feel badly if you are unable to obtain a lot of free publicity. Do not expect lavish entertainment, many have been imposed upon. Do not expect to find traveling facilities the same as this country. Do not try to rush matters on arrival rather get acclimated first. Do not expect matters to have despatch as in the United States. Do not be vexed if promises made to you are not fulfilled. Carry travelers' checks and insure your baggage.

Cuba May Ban Aliens

By LAURA RAYNERI de ALONSO,
President, Sociedad Pro-Arte Musical, Havana

HAVANA, CUBA.—We believe that we may encounter in the near future difficulties in bringing foreign artists to Cuba on account of the war. By foreign we mean those who are not Americans.

At present we have the largest number of members, 2,000 in the past 10 years. We have not as yet suffered any black outs, although we are just in the midst of tax laws and military service. Lily Pons appears on Feb. 16, Yehudi Menuhin Feb. 26 and our own ballet with pupils of our classes under the direction of Alexandra Denisova and Alberto Alonso. One of the ballets is a creation of Professor Alonso. Our ballet class has 200 pupils at present.

In April we expect to have grand opera with artists from the Metropolitan Opera and hope to present Gioconda, Aida, Ballo in Maschera, Mignon and Traviata with Milanov, Castagna, Jepson, Swarthout, Jagel, Naya, Weede, valentino, Moscona, Ruisi, Carron and, to end the season, Eugene Loring's ballet.

For the following season we have in mind Melchior, Salzedo, Le Roy, Opera, Ballets, some ensembles such as quartets.

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Photo by Marquez

MEXICO: Folk musicians from the State of Jalisco.

BRAZIL: Teatro Municipal in Rio De Janeiro

Havana's Active Season

HAVANA, CUBA.—Though the present season is far advanced, there still remain many important musical events to be heard.

The Philharmonic Orchestra of Havana, under the permanent conductorship of Massimo Freccia, is presenting very interesting programs. Half of its schedule is already completed, but before the close of its season, Emanuel Feuermann, cellist, will be heard as soloist in place of Schipa. Feuermann will play Haydn's Concerto in D and Tchaikovsky's Variations sur un Thème Rococo. On Feb. 23 the Philharmonic Chorus, directed by Paul Czonka, will appear with the orchestra in first Havana presentations of Debussy's La Damoiselle Elué and Kodaly's Psalmus Hungaricus. Greta Menzel will be soloist in the Debussy work, and William Horne, American tenor, in the Kodaly. The Purcell-Barbirolli String Suite will also receive its premiere on that date. On May 4, the Philharmonic's season will end; choral works by Bach and Mendelssohn will be included in the program.

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CUBA: Laura R. De Alonso,
President, Pro Arte Musical Society, Havana, with her granddaughter.

Some Artists Cancel Tours

Jose Iturbi, Spanish pianist, cancelled his engagement with the Philharmonic Orchestra after the declaration of war, and Jesús Mariá Sanromá was his substitute. Vladimir Horowitz, pianist, has advised the pro Arte Musical Society that because of war conditions he cannot leave the United States to fulfill his contract with the Association.

The Lyceum Society, now in a new and comfortable home, inaugurated its music hall with a concert in which contemporary music by American and Cuban composers was played. The purpose of the concert was to present Aaron Copland, American composer, conductor and pianist. Two of Mr. Copland's com-

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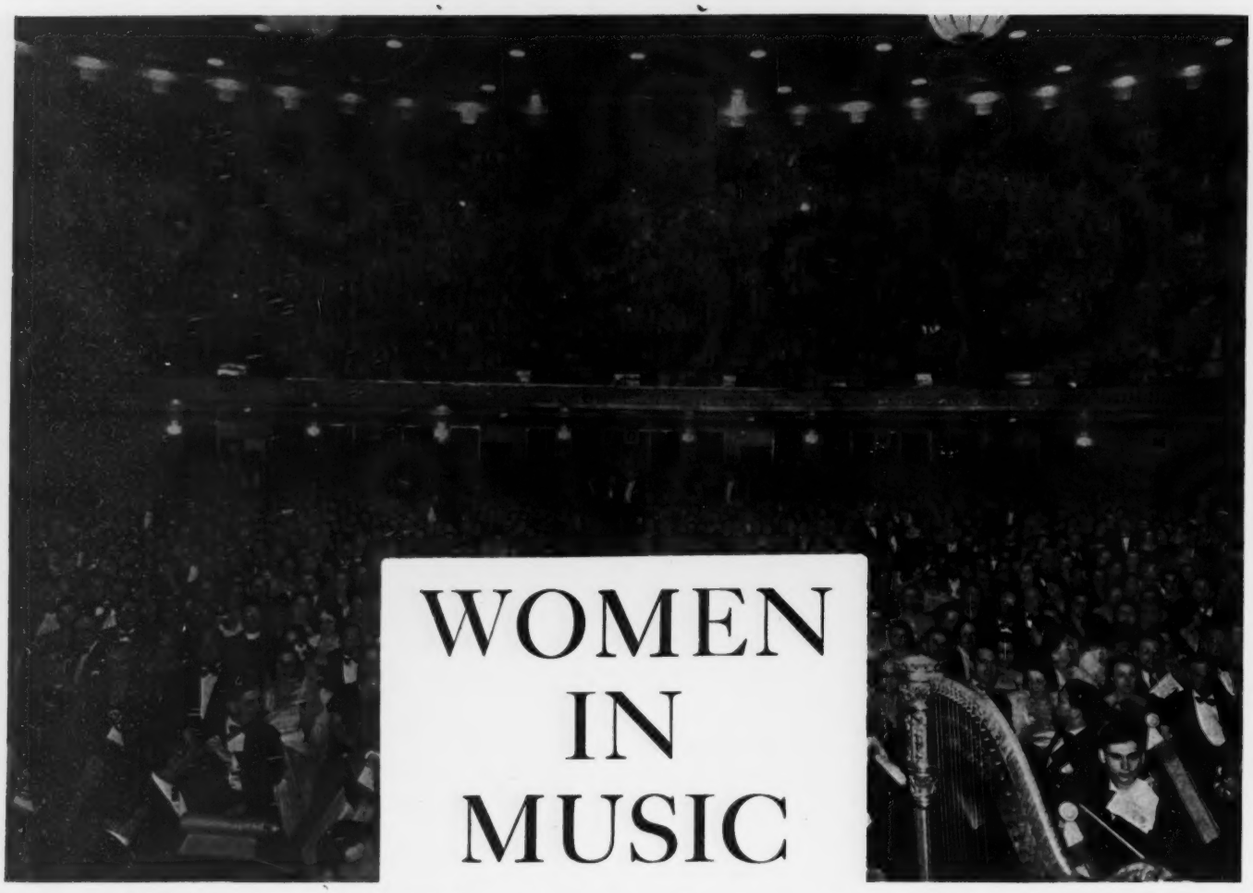


WOMEN IN MUSIC

Who's Who Among Concert Executives In the New York Offices

by ROSALYN KROKOVER

Some psychologists maintain that, on the whole women are more imaginative than men. Most men indignantly deny that theory. Psychologists go on to say that, given work where a minimum of physical effort is involved, there is no discernible distinction between the results achieved by intelligent members of both sexes. Many men hasten to deny that also, perhaps fearfully visualizing the day when the lipstick will be as mighty as the cigar. Which may—considering the present mess in which the world stews — be a consummation to be wished.

Women in music . . . Immediately one thinks of the best of living opera stars and concert artists. If one's memory goes back a few years, there are reminiscences of Maud Powell, of Carreño, of Adele aus der Ohe, of Cosima Wagner, and of other truly great figures. Feminists can also boast of Clara Schumann—a great pianist and a great woman.

On the creative side, of course, it cannot be denied that if the entire output of music composed by women was never again played, the art would not exactly receive a staggering blow. Otherwise women have played an important role in music. The role is not only artistic. True, no modern opera house can exist without sopranos and contraltos; but it would be interesting also to see how long opera houses—and, indeed, symphony orchestras or concert artists both male and female —could exist without management and publicity in which women play important roles.

Larry Gordon Photo

DORLE JARMEL

Behind the Scenes

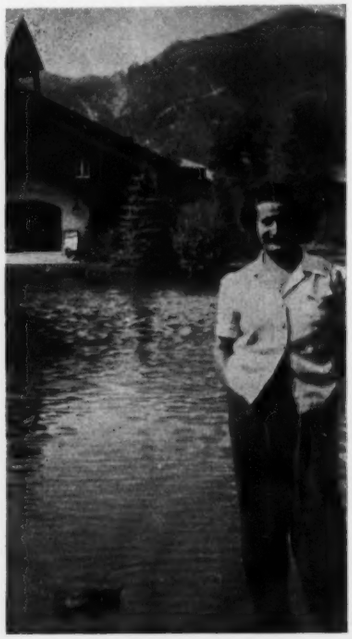
Today women are achieving fame and, one might add, fortune, in the business and executive end of music, especially in the interesting phenomenon known as "concert business." It is not too much to say that without their work, musical affairs would be in an awful muddle. A great deal of the concert business is controlled by women. Several large organizations are presumably masculine affairs, but it is an open secret that certain women in those organizations are responsible for the handling of a good portion of the business, for policies and management.

Like many other enterprises, the concert business really came into its own after the end of World War I. It was at about this time that women in large numbers began to enter industry, and it is more than coincidence that many fresh ideas were adopted in this particular field. Many of the women who entered the concert business at that time are still with it, and their lives are virtually a history of various trends in their chosen career. Beside those who at the time immediately assumed important positions, there are a goodly number who started from the bottom and grew with their organizations or broke away to form units of their own. Today they are important figures in American musical life, and are playing a big part in the expansion of musical culture in this country. Although the women discussed below confine their activities to New York City, which is the musical center of this country, there are scores throughout the country who play an equally important part in their particular community.

The concert business is divided into various categories. In at least three of them, women have attained positions of paramount importance. These are the fields of managing, publicity, and personal representation. The manager gets the engagements for the artists under contract to him. The publicity office publicizes the artist to help the manager secure the engagements. The personal representative is the harried soul who supplements the work of managers taking care of the many details.

On the managerial side there are a group of busy individuals and three large organizations—Columbia Concerts Corporation, NBC (now known as National Concert and Artists Corporation) and WGN.

Some of the women who hold key posts in Columbia Concerts entered the field entirely by accident. Ruth O'Neill, for instance, who serves virtually as a clearing-house for Mr.



ELSIE ILLINGWORTH
at Sun Valley, Idaho.

VERA BULL HULL

RAY HALMANS

RHEA POWERS

Photo by Jas. Abreach

ANNIE FRIEDBERG

NORA SHEA

Judson, carries out the latter's policies, being the efficient treasurer of the corporation and a member of the board of directors, wanted to be a creative writer. Intrigued by a friend's account of madcap happenings in an office, she took over the position when that friend, who worked there, resigned in despair. The office was none other than that of the Philadelphia Orchestra, and before long Miss O'Neill was carrying the burden of the office, doing all kinds of publicity (including that for Stokowski), program notes, business details, and even proofreading (through a mishap on her part, as she gleefully relates, Philadelphians were treated to the world premiere of Schubert's *Unfished* Symphony).

Another Columbia executive who, much to her surprise, found herself in concert work is Flora Walker. Miss Walker is a graduate accountant of Boston College who was in business for some time and then devoted herself to religious education work, obtaining an M.A. in that field. Becoming interested in the new Community Concerts Service, she became secretary of the Elizabeth, N. J., Association, and before long was a member of the organization, out on the road organizing campaigns, and booking artists. At that time the Elizabeth Association was the seventh in the chain; now over 400 are directed by Miss Walker. Permanently in New York, her duties consist of complete responsibility for the booking, dating, and arranging of tours. Miss Walker sadly states that she is the most hated woman in the business during June and July, when the tours are being arranged. Since there are more than 400 Community and Cooperative Associations throughout the country, and since each works on a different budget, there is everlasting bickering and dickering among local association directors, artists, and managers of artists, with Miss Walker always in the middle.

Mrs. Ada Cooper is one of the executives who grew up with the business. At the outset of her career she was a junior stenographer for the late Martin H. Hanson, noted manager, then became associated with Calvin Franklin, who joined the Wolfsohn Bureau, which in turn was taken over by Mr. Judson. Today Mrs. Cooper is on the Judson board of directors and is in complete charge of bookings for the Arthur Judson Concert Management artists. She, by the way, is responsible for a resounding *faux-pas* that is still chuckled over in musical circles. It happened when she complimented a famous conductor on his wonderful interpretation but wondered where he had obtained the perfectly wretched soloist—only to have the conductor frostily tell her that the wretched creature was his wife.

One of the creative figures in the musical world is Betty Matthews. She is especially liked by the concert artists, because it is through her that the system of student tickets, whereby the proceeds go to the soloist, was inaugurated. A progressive executive, her duties comprise the management of all New York recitals of Columbia Concerts. She has been responsible for many innovations in concert procedure. The extent of the seriousness with which she takes her position is indicated by the fact that she studied law to gain a better knowledge of contracts and other legal matters bearing on her affairs.

Then there is the popular Dorle Jarmel, whose variegated background includes a degree in journalism from Columbia, the authorship of short stories (including several immortal contributions to Love Story Magazine during her college days), research in history, translations, editorial work with the Musical Digest, with the original Musical America, interviews, and reviews. Today Miss Jarmel is publicity director for Columbia Concerts, the Philharmonic Orchestra and the Stadium concerts. In that capacity she takes care of advertising, window cards, 3-sheets, circulars, regular press releases, pictures, placing special stories in magazines, cooperates with CBS on Sunday broadcasts, writes the Philharmonic-Symphony League Bulletin, routine publicity for most of the artists on the Columbia list with special attention to the Judson division, prepares a great deal of promotion and writes all the press books. All of which involves a thorough knowledge of music and languages, a full time day and much of the night when necessary.

Nora Shea owes her position in the Judson organization to the fact that she knows how to spell Gabrilowitsch. Greatly impressed, Judson made her his secretary in the days when he had the Philadelphia Orchestra. Now that he manages the New York Philharmonic-Symphony and is director of the Judson Concert Management, and president of Columbia Concerts, Inc., she is his buffer, and is a perfect example of the iron hand in a velvet glove.

In the "Contract Office"

An essential part of any business is the contract office. Minnie Morrow, who started years ago as a stenographer with the Wolfsohn Bureau, makes out all contracts in the Columbia organization. As one artist inscribed on a picture, "To the most important person in my life, contractively speaking."

And Zena Hannenfeldt, who works in the very next office, arranges the programs to the mutual benefit of artist and local manager once the contract is signed. That the job is not a sinecure is shown by a letter she received from a manager in one of this country's large cities, in the form of a request from a local subscriber asking that a famous recitalist play the Tchaikovsky concerto. The manager, ever eager to please, added in a postscript that she realized the original was for piano and orchestra, but: "I know that there is an arrangement for piano solo and could he please play it is an encore?" With Haensel and Jones are Mary Stoltzfus and Elaine Wilson.

Some NBC Executives

In point of experience, Elsie Illingworth of NBC is one of the real "oldtimers." Trained as a musician (she prepared for the operatic stage in Berlin and Vienna), she left her native England after World War I to come here for a vacation. That vacation led to a permanent career. Starting with a lecture bureau in Pittsburgh, she was later approached by Arthur Judson to sell musical talent in the East. She acts in the same capacity for NBC today, her territory stretching from Northern New York to Cuba; and once a year she visits all the managers in her territory. Though still a British subject, she has refused

(*Please turn to page* 14)

ADA G. COOPER
at Lake George, N. Y.

ERMINIE KAHN

BETTY MATTHEWS

Photo by Helen Merrill

THEA DISPEKER

(*Continued from page* 13)

offers to remain there, for she prefers the competitive spirit of the Americans to the slow and lackadaisical methods of her countrymen. One of her protégées is Catherine Lovelock, also with NBC. The latter is another example of those who made a career from a fortuitous set of circumstances. Miss Lovelock, job-hunting, who never dreamed that such a business existed, accepted a job under Miss Illingworth and followed her to NBC, where now she is assistant to Marks Levine, of the new National Concert and Artists Corporation. Betty Green, however, in charge of all New York recitals for the organization, was secretary and assistant to the late manager, Daniel Mayer, during the last war. As one familiar with all the wiles of the field it is seldom that anything is put over on her. She still squirms at the remembrance of one active lady, however, who talked herself into a Town Hall concert and then proceeded to do things never before accomplished on that dignified stage (such as coming out to sing an aria with a dog and a goose on the same leash). The climax according to Miss Green, occurred when she tottered backstage to be met by the happy singer with a confident "How did I sound?"

An important feminine publicist is Helen Mobert, who was in charge of publicity for the concert division of NBC. Her background makes her an old hand, for even in her college days at Mount Holyoke she was writing for the Springfield Union, and was later a reporter on that paper. Her publicity experience included work in politics, the drama, movies and education. All of the NBC artists came before Miss Mobert's pen; she wrote their releases, suggested ideas for magazines, and spent her summer vacations composing press books.

ANTONIA MORSE

WGN Accents Youth

The youngest concert corporation management in the field is WGN, which recently was one year old. Theresa Mante is in virtual charge of most of the detail there, being Mr. Wilder's assistant and head of the New York office, where she routes artists, arranges auditions, and performs the usual tasks devolving upon the position. Like all managers, she is responsible for the appearance of an artist on the platform, and once was nearly driven frantic by the disappearance of a famous pianist a few hours before his recital. There was great consternation and frenzied telephone calls, but no artist.

A few short minutes before the recital, the missing person strolled backstage to confront a white-faced Theresa Mante; he had gone to see Dumbo, and was anything wrong?

Mae Frohman, S. Hurok's assistant, is another who has virtual charge of a major concert office. As she says, she does everything from answering the telephone to signing checks.

In Independent Managers' Offices

It is a curious fact that most of the well-known independent managers were at one time excellent musicians, some even practicing professionally. Erminie Kahn was trained as a violist by a family consisting almost entirely of first rate musicians. Suddenly surrendering her professional career, she almost equally suddenly abandoned a promising position as a critic, feeling that she loved music too much to dissect it in cold blood. It was therefore natural, as she states, to turn to publicity and management, and she joined the staff of the David Mannes Music School as a advertising, publicity and concert secretary

MARY STOLTZFUS

for several years. Today she is manager and director of the Guild for Musicians.

Prominent in the operatic field is Miss Mary Toy. She has been the efficient assistant to Mr. Fortune Gallo for many years.

Annie Friedberg was a singer and she is a sister of the famous pianist Carl Friedberg, and experienced such difficulty in finding a reliable manager that she decided to be one herself. Miss Friedberg, whose name is known to everybody in the musical world, specializes in a tie-up with opera and radio, in addition to her musical managerial functions.

A Musical Background

Dolores Hayward is another manager who started out as a musician, studying with Cortot and concertising. Her career has to a large extent been associated with that of Helen Adam, who is now manager of rentals for the five available halls in Carnegie Hall. The two worked together when Miss Hayward was advertising director of the Pierre V. R. Key publications. The following year both were in business together as publicity writers for a number of musicians and managers, among them Richard Copley. Not long after Miss Adam was forced to drop out because of the pressure of the work, Miss Hayward established her own concert management.

Still another former musician is Josephine Vila, formerly of the Musical Courier staff who studied piano and voice and who now specializes in promoting young artists.

The Ray Halmans office is jointly run by Ray and Bella Halmans, both musicians who were educated abroad. Formerly associated with Richard Copley, they took over a list of his artists when the manager died. Bella does all of the travelling; Ray attends to New York recitals and promotion. Together they plan all policies, and make an efficient, alert team.

HELEN MOBERT

Smith Alumna As Manager

Vera Bull Hull was graduated from Smith College prepared to be an architectural landscapist. During the last war Mrs. Hull was an important member of the Franco-American Association, which brought Cortot, Schmitt and other eminent French musicians to this country. For some time she was associated with the Wolfsohn Bureau, helped organize the National Music League, and then, liking the independence of owning a business, opened her own office.

ANNA C. MOLYNEAUX

The feminine half of Wilmore and Powers, Rhea Powers, entered her field by accident. She always had been interested in music, but it was not until Beckhard and McFarlane asked her to travel and book artists for them that she seriously devoted herself to the concert business.

One of the finest gestures toward young musicians was made with the cre-

(*Please turn to page* 116)

DOLORES HAYWARD

ALIX WILLIAMSON

THERESA MANTE
at the Berkshire Festival.

CONSTANCE HOPE

Hardy New Englanders Defy Foe With Song

(*Other New England news, page* 60)

By MICHEL GIBSON

Musical Courier New England Bureau, Boston, Mass.

Despite the all-absorbing war activities which are keeping New Englanders busy night and day, attendance at concerts and operatic events has in no way diminished. On the contrary, the crowds are greater in number, especially so at week-end seances when boys in blue and khaki help swell the congregations. Contacting with various New England organizations, the general report was found to be an increase in the numbers of concerts scheduled, and without exception, plans to continue, in so far as possible, with present and next season's musical activities.

The Boston Symphony reports that the orchestra's program will be followed as originally outlined: the usual midweek and weekend concerts, with appearances at Cambridge and other large cities throughout the east coast; plans for the Pops and Esplanade concerts during the spring and summer; and although no definite arrangements have been made to date, the Berkshire Festival at Tanglewood. Many of the orchestra personnel are subject to the draft, but at the present writing, no member of the orchestra has been called into the armed forces.

The Symphony also plans its usual summer sponsorship, under Dr. Koussevitzky's direction, now in its third season, of the Berkshire Music Center at Tanglewood, from July 5 to Aug. 15. Stravinsky, Aaron Copland, Itor Jones, Hugh Ross, Dr. R. Mills Silby, Archibald T. Davison, Howard Hanson, Deems Taylor, Lucien Price, and Olin Downes will head various classes in composition, choral training, and offer lectures.

Youth Concerts Sold Out

Wheeler Beckett, conductor of the Boston Symphony Youth Concerts, reports sold-out halls for the remaining second half of his series of six concerts—Jan. 14, Feb. 4, and March 18. Programs include works by Franck, Dukas, Handel, Tchaikovsky, and the conductor's Cinderella Suite, and Carmel, The Sea.

Mr. Beckett recently took over the conductorship of the famous Apollo Club Chorus, and plans, despite the eligibility of many of the club's members to army service, various spring concerts, dates to be announced later. These seances will be devoted largely to American works, such as negro spirituals, Indian music, folk melodies, composers of the middle '90's, and contemporary and modern writers.

Richmond Finds Growth

Aaron Richmond, who brings outstanding operatic, choral, ballet, and recital artists to Boston, announces an increase of almost one-third in the number of subscriptions to the Richmond Celebrity series, and a marked advance in box office sales for single events. For other concerts this season, the Richmond bureau is listing the following attractions: Helen Traubel, Jan. 25; Lauritz Melchior, Feb. 1; the Budapest String Quartet, Feb. 3; Mischa Elman, Feb. 18; and Artur Rubinstein, March 8.

Anita Davis-Chase, in addition to presenting Horowitz in a Symphony Hall recital on Feb. 1, is at present busy with plans for the annual visit of the Metropolitan Opera from March 19 to 28, inclusive.

Civic Orchestra Broadcasts

Joseph Wagner, founder-conductor of the Boston Civic Symphony Orchestra, whose personnel is drawn from professional and amateur musicians, has lost five members to the Army and Navy service. Future events include a concert under Percy Grainger, for the benefit of the U.S.O.; "good-will" broadcasts from Boston's short wave station WURL, lists by American composers, and a final seance devoted to British-American music. At these concerts, members of the regular Army and Navy are given a cordial welcome and provided with guest tickets.

Handel and Haydn Schedule

Dr. Thompson Stone, conductor of the venerable Handel and Haydn Society, relates that both chorus and orchestra have lost members to the Army and Navy service, but that enough are left to carry on effectively. To date the Society has given Parker's Hora Novissima: Chadwick's Ecce jam noctis: Elgar's Lux Christi: Max Bruch's 23rd Psalm: and Messiah. The next concert, scheduled for April 12, will feature Kodaly's Psalmus Hungaricus; and Verdi's Requiem, for which Mobley Lushanya, soprano, Winifred Heidt, contralto, Donald Gage, tenor, and Elwyn Carter, baritone, have been engaged as soloists.

Arthur H. Hathaway, manager of the Fall River Symphony, announces that no increase in the number of concerts is planned It is interesting to note that there is a marked increase in attendance at concerts. As for the personnel of the organization, Mr. Hathaway reports losing many of his players, with possibly more to follow, in the draft Ranks have been and will be filled, and the orchestra intends to continue as heretofore.

Worcester Defies War

The Worcester County Musical Association, of which Walter Howe is manager, decided, after considerable discussion, to hold the usual Worcester Festival from October 5 to 10, 1942. "Since the Worcester Festival has survived wars before," wrote Mr. Howe, "I think we all felt that this was not the time to give up." With certain modifications in the programs (reducing expenses wherever possible) a full and eventful week is planned as follows: Monday, the oratorio Elijah; Tuesday, orchestral and choral program, featuring a singer: Thursday, orchestral and choral list, featuring a pianist; Friday, "Artists Night"; Saturday morning, children's concert; Saturday night, the opera, The Barber of Seville.

Although too early to note definite effects of the war, it is natural to expect that many of the men in the admirable Worcester chorus will be called into the service.

War Measures Fail To Hamper Concerts

(*Continued from page* 3)

agers are pessimistic and these men report their cities will "hold their own."

On the Pacific Coast where the first effect of the war was felt, music is not only resuming its normal activity, but expansion is expected. The Hollywood Bowl summer season is now expected to carry through, despite earlier reports. The only casualty of the war reported thus far is the elimination, effective March 1 of the Sunday Evening Ford Hour which enlists the support of the Detroit Symphony Orchestra, guest conductors, and eminent soloists.

Another direct outgrowth of the war is the request in certain sections of the country that singers eliminate the use of the German text but not the songs. Artists are being requested, according to their managers, to sing these numbers in English. In Canada, greater stress is being placed upon English and French numbers; Italian is under the same ban as the German language.

Managers report also that audiences are requesting that the artists engaged for their courses be citizens of allied or friendly countries.

Transportation problems are also causing difficulty in preparing schedules for artists. The ban on tires is causing managers to turn to railroads again. Artists, however, may face here the matter of troop and official priorities.

Reports from all parts of the country indicate that because of these and similar problems, definite bookings will be made somewhat later this season.

University and college courses will again engage hundreds of artists. In some instances, the curtailment of budgets due to the inroad of the draft on enrollment, may reduce or eliminate these concert series; so far, the number of educational institutions taking such steps is quite slight.

Summer festivals this season are expected to take on an Handelian hue inasmuch as the 200th anniversary of the premiere of Messiah will be celebrated in April.

Statements of managers and sponsoring organizations may be found in detail in pages of this annual survey.

Baltimore Banishes War "Jitters" with Gallery Concerts

BALTIMORE, MD.—Taking a page from the highly successful series of wartime concerts inaugurated by Myra Hess in London, announcement of a parallel series to be known as Musical Diversions was recently made by Frederick R. Huber, municipal director of music. With the co-operation of C. Morgan Marshall, director of the Walters Art Gallery, the Sunday afternoon series beginning at 3 o'clock was launched in the gallery on Feb. 1. The artists for the first concert were the Chamber Music Guild of Washington, D. C. On Feb. 15, the soloist will be Pasquale Tallarico, a member of the piano faculty at the Peabody Conservatory.

The series, as its name implies, is designed to dispel any war jitters. With the population greatly enlarged as a result of location in the vicinity of vast defense projects, this city can well stand an addition to its musical activities.

GUSTAV KLEMM.

Spirit Of The Dance

THE BALLET RUSSE DE MONTE CARLO IN A SCENE FROM LES SYLPHIDES.

DIMITRI SHOSTAKOVICH, one of Russia's leading composers.

IS EUROPE DRAINED OF TALENT?

No! *Declares American Critic, Citing Eminent Names*

By IRVING SCHWERKE

IRVING SCHWERKE

"Isn't it too bad," one was heard to remark, "that the war has 'drained' Europe of its musical talent?"

"What a foolish thing to say," thought I "and yet it no doubt represents the conviction of a hundred million Americans, if not more, taking for granted, of course, that we have that many Americans who occasionally think of music."

"No, Madame," I foolishly put in, "Europe is not drained of musical talent, nor indeed ever will be: not so long as there are any Europeans left."

Whereupon, Madame turned her back on me and muttered something about "those superior ex-patriots," and the like. She did, however, stop long enough to hiss at me, "The composers and all the best performers are now in America, and you jolly well know it!"

Composers Are Not All Dead

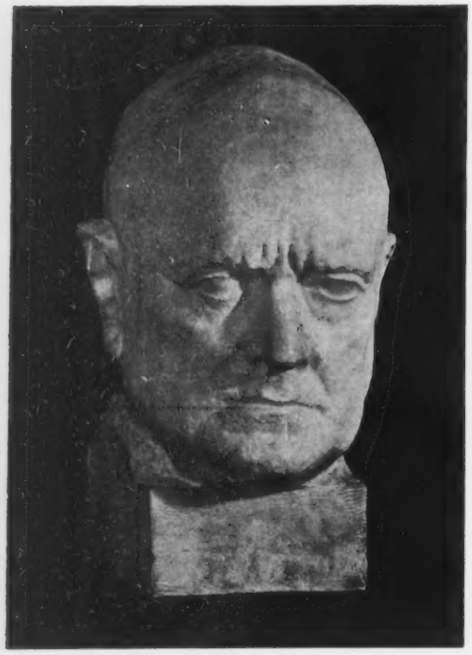
I sincerely wish they *were* all here, but, alas, they are not, and somehow or other the lady's misapprehension reminded me of a concert given in the early 'twenties by Koussevitzky at the Paris Opera, and at which the now-director of the Boston Symphony Orchestra premiered an Octet for Wind Instruments by Stravinsky. The Octet went on apace, finally stopped, and was greeted with an admixture of applause, bravos, howls, and cat-calls. In the midst of it all, Koussevitzky prevailed upon Stravinsky to come to the podium and share the acclaim.

"Who is that man?" an American matron in front of me asked her companion, as Stravinsky marched out on the stage.

"Oh, that is the composer," the friend explained.

"The *composer?*" returned the matron, her voice betraying her perplexity. "Why I thought the composers were all dead!"

And if they were not all dead in 1922, neither are all of them in America now.



JEAN SIBELIUS, from a bust made by his countryman, Altonen. He remains in Finland.

Scores of them have, of course, come to the United States since the war and many, indeed, have been here since long before the war began; while on the other side of the Atlantic, there are hundreds of others who, I suspect, will not be able to get here for a long time. There are even some who do not want to come.

Keeping Ideals of Beauty Alive

Every musician, every artist, every lover of beauty, is today faced by a tremendous obligation: that of keeping alive the vital spark of civilization. And when the conflict is over, as some time it will be, and the inventory of the world's resources taken, it will be discovered that the men and women of Europe, who like many in our country are lovers of beauty, have also played *their* part in that obligation. And, oftener than not, it will be a much nobler and much more self-abnegating part than we shall ever know.

I greatly rejoice with those who have been able to reach the comparative safety of American shores, and my heart is deeply with the musicians in Europe who, starvation, death, and destruction notwithstanding, are still loving, devoting themselves to, and making—Music.

A Schubert Opera Revived

"The 26th of December, 1941"—I am quoting from a letter which I received a few days ago from my old friend Dr. Felix Weingartner, now in Switzerland—"the Stadttheater in Basel will give a singular performance: a fairy tale opera, Schneewittchen (Snow White). The libretto is by Otto Maag, the music by Franz Schubert. You know that Schubert wrote many operas, and in them you find most wonderful and completely unknown pieces in the midst of insignificant others. I have selected the pearls and adapted them to the libretto. The public will hear for the first time, first-class Schubert music until now buried in the volumes of the Gesammtausgabe and in various libraries. I have added nothing whatever to Schubert's music. Schubert's Schneewittchen is a complete opera and I think you will be interested in having news of this 'first' performance."

RICHARD STRAUSS, at his home in Garmisch, Bavaria.

And thus, everywhere in Europe, in spite of and notwithstanding, extraordinary things are being done in music —life-giving counter-currents to the evil now rampant. Enesco, too, is still in Europe, and so is Strauss; and I am certain that, wherever they may be, in whatever situation they may find themselves, the Enescos, the Strausses, and the Weingartners of the world will always find the means to think expressively and in terms of Music.

No, the old world is not "drained" of musical talent. Far from it. So many, many names come to mind, interpretative and creative figures who, according to the last inklings I had of or from them, were still there and carrying on as best they might.

Those Still in France

Shall I select some names at random, for you?

Eh, bien:

(*Please turn to page* 132)

Yes, When Musicians Are "Dictated" Replies European Critic

by Dr. Paul Stefan

DR. PAUL STEFAN

The Musical Courier does me the honor of inquiring if I agree with the article, Is Europe Drained of Musical Talent? by Irving Schwerké, whom I greatly esteem.

Not in all particulars; and I take the liberty of stating my grounds.

Mr. Schwerké is entirely right when he takes exception to a claim that all musicians of rank are now to be found "in the Americas." Many of them are here; many remained behind in Europe. But who are those who remained behind, what is expected of them—and what, otherwise, is to happen to music?

Mr. Schwerké enumerates the Europeans, both composers and executants. He makes no distinction, whether they are in countries that are still free, in unoccupied French territory or in lands under totalitarian oppression.

Scarce as is the news which reaches us from there, it fills us nevertheless with joy that the musicians of Switzerland, who belong to three families of nations, keep up their activities—and not alone the composers. Among these, in Mr. Schwerké's enumeration, Schoeck, Conrad Beck, Frank Martin and others are not mentioned, but then he was not trying to be all-inclusive.

It is wonderful that the theatres in Zürich, Basel, Berne, St. Gall and others continue their extraordinary work. To Swiss composers and conductors now belongs the almost eighty-year-old Felix von Weingartner. It is certainly interesting that he has utilized music from the forgotten operas of Schubert for a new fairy-tale piece. It would be more interesting, it seems to me, if somebody once attempted to work up this glorious music into a kind of suite, some of whose movements might be sung; in this way it would be unnecessary to fit Schubert's music to a plot for which it was not composed.

DARIUS MILHAUD, at Mills College.

PAUL HINDEMITH, teaching at Yale University.

It is comforting, too, to hear that composers in Sweden, Spain and Portugal are going on with their work, that operas and concerts are given in those countries and that assuredly care is also being taken for the benefit of those to come, for conservatories, academies and so forth.

I should like at all events to draw attention to the fact that the greatest Spanish composer, de Falla, has preferred, in spite of his age, to seek out a South American country; that Ernesto Halffter is in Portugal and that his brother is in Mexico, as are the musicologist Adolfo Salazar and others. And that in an emergency Portuguese musicians would always be welcome in Brazil.

Of the French and the frequently very significant foreign musicians who lived in France, almost all who could betook themselves to the unoccupied part of France or to America. I doubt whether the respected master, Florent Schmitt, has left his summer home in the Pyrenees since 1940. Milhaud is in America. Honegger in Switzerland.

Only too many acquaintances and friends of mine remained behind, some of them even in Paris. But about them the same must be true as holds good concerning music and musicians in totalitarian territory. Would that our dear President Stan Golestan could receive my wishes for his welfare! He conducted our Association of Foreign Music Correspondents in Paris so charmingly! How, I wonder, does it go with him now? And he had two sons in the French army. . . .

Totalitarian Musicians

And the totalitarian states: their musicians, their musical cult? Let us begin with Germany. As far as the news goes—and it has long been scarce—not a little has been done there for music. Indeed, music and musical culture form a part of propaganda, internal as well as external. Composers and executive musicians, who fit into the "system" or else adapt themselves to it, are actually petted and, in the bargain, have been freed from not a little unpleasant competition. An astonishing number have "adapted" themselves, for one reason because nothing else was left for them to do.

For a long time in France I had the duty of listening in on German radio music, particularly. One heard very fine performances of classic works, mostly under conductors and with artistic forces which had been there even before the "system." Among the younger artists, too, even the smallest had something to do with the Party. If the Germany of today tries to cut a big figure with all that, it is really obscuring the facts. One was able, also, to hear terrible things, such as a Hymn to the Führer, written in a language resembling German and provided with bombastic music.

It will not add to Furtwaengler's fame that, in his everlasting conflict between the need of remaining or of emigrating, he decided to remain. Paul Hindemith, indisputably the most significant German composer of the present time, went first to Switzerland, then to America; the best of German operatic stage managers, Carl Ebert, to Turkey. The conductor Fritz Busch and his brothers—one of them the violinist, Adolf Busch—are active in America. Artists like Lotte Lehmann and Elisabeth Schumann, who would not have offended the Reich either racially or politically, also.

Austria's Tragedy

So much for Germany! Let us not speak of Austria. I know the tragedy of many Austrian musicians. It went badly enough with many of them before the annexation. Then everything possible was promised them. Today people from Germany sit in all the good positions. Even those Austrians who coquetted with Nazism were left out in the cold and will never be able to come to terms with Nazism as it is. The rest can be passed over.

In Czechoslovakia music has become such an object of resistance that the "Protectors" have even forbidden the celebration of Dvorak's centenary.

About Hungary one can only say that the greatest musician of the country, Bela Bartok, is in the United States. Perhaps others have had more joy of the Nazi dictatorship! Certainly, however, not poor Jemnitz, whom Mr. Schwerké mentioned. Many Hungarian artists, as we have been informed, simply sabotage the racial ideal. . . .

Italy, despite Fascism, was always far more tolerant than Germany. In art, until very recently, it was only a semi-totalitarian state. Today there, too, many musicians have become still and "collaborate." If Malipiero and also Casella, not to mention Rocco and Dallapiccola, still are what they used to be, they certainly do not belong in the cemetery which today has been made out of Italy.

We cannot follow our excellent mentor through every land of Europe. Palestine, on the one hand, does not belong to Europe, though on the other it seems to share the American mentality.

What and wherein is the difference? What does dictatorship exact of its vassals? And what does the free West offer its citizens and those who have here become its guests?

Dictatorship's Demand

Dictatorship demands that the musician should cooperate: thta they should breathe the air of captivity (the worst possible fate!) and yet produce. If one is lucky, one can hide from the totalitarian state.

And one can "make music" there, for oneself and for others. But the music which comes into being under those conditions is and remains something dictated. True art needs before all else

(*Please turn to page* 133)

ARNOLD SCHOENBERG, who lives and teaches in California.

IGOR STRAVINSKY, who has held the Norton Chair of Poetry at Harvard University.

BELA BARTOK with Ditta Pasztory, his pianist wife, discusses music with a compatriot, Erno Rapee, conductor of the Radio City Symphony Orchestra.

Photo Courtesy Cincinnati Times-Star

A VETERAN AMONG AMERICAN MUSIC FESTIVALS: THE CINCINNATI BIENNIAL
showing the Festival Chorus and Orchestra, led by Eugene Goossens, conductor of the Cincinnati Symphony Orchestra and Musical Director of the Festival.

FESTIVALS: And Their Future

by Dr. Paul Nettl

PAUL NETTL

Recently Sir Thomas Beecham in no uncertain terms expressed his disapproval of music festivals. I can imagine why such a talented and active musician as Sir Thomas should get into a bad humor when he thinks of the annoyances of these large and convivial gatherings.

Hotels are overcrowded; everywhere he meets people he would like to avoid, and during the rehearsal, if he has hurled a few juicy, angry truths at the head of a horn player, who has played a wrong note, then it is sure that he will have him as his *vis-à-vis* at lunch between rehearsals, at a time when he would like to concentrate on a conversation with a charming former pupil. (All this is strictly hypothetical!)

And, he doesn't get the apartment that he ordered, because his former agent, with whom he has fallen out, has grabbed it up right under his nose. Then, after a restless night he finally falls asleep at eight o'clock in the morning, the solo pianist for that day's concert begins to practice with his windows wide open; the conductor already knows the piece in question to the point of satiation, but fascinatedly follows with the greatest interest the acrobatic exercises of the pianist.

He dreams that he is in a musical concentration camp whose specialty is to combine exquisite enjoyment with exquisite torture. Ten times a day he is pestered by reporters, twenty times a day he is photographed, thirty times he is held up for autographs and twenty times is called to the telephone. That is indeed a bad piece of business, and we can well believe that a sensitive musician like Sir Thomas might well consign music festivals to the devil!

But everybody doesn't think so. There are people who look forward the whole year to the Berkshire Festival, and I know alumnae of Westminster Choir College who arrange their traveling plans to fit in with the Westminster May festival. There are farmers who love music so much that they will under no consideration miss the Bach Festival in Bethlehem, and prefer to let their farms stand so that they may hear the B Minor Mass.

The Early Days

Music festivals cannot be so very bad. Our ancestors delighted in them. Of the Celtic bards in Wales it is reported that they had yearly conventions. When King Wenzel II of Bohemia in 1285 dedicated the great church in Eger, all available Minnesänger and musicians came to his court. It was a veritable music festival.

Who, in these murderous times, still dares to speak contemptuously of the dark Middle Ages when the Sängerkrieg on the Wartburg, arranged by Landgrave Herman of Thuringia, became more famous than his political actions? The latter have long been forgotten, but his music festival furnished Wagner with the material for Tannhäuser.

At such a mediaeval music festival all the bards, troubadours and Minnesänger came together and exchanged melodies.

Tannhäuser became acquainted with the melodies of Heinrich von Ofterdingen and Wolfram von Eschenbach and with the new lays of Walther von der Vogelweide. Another Minnesinger jotted down the melodies neatly, and gave the impetus for inscribing the musical pieces which were used for recitation or lecture.

When in 1724 the Emperor Charles VI was crowded King of Bohemia, he gave in the city of Prague a great music festival on the occasion of which not only the famous gala festival opera, Costanza e Fortezza by Fux, but also oratorios, symphonies and chamber music were presented. The most famous musicians from Germany and Italy came to Prague. Many of them, like Tartino, remained there, and entered the service of the Bohemian nobility. Caldara met the flutist Quantz and the lutist Sylvius Weiss, and the Viennese festival opera made such an impression on one of the rich nobles that he decided to found a permanent opera house for Prague.

Thus the famous Prague Opera owes its beginning to a music festival. Can one then still believe that music festivals are worthless?

Influence of Wagner and Mozart

Wagner endowed the Bayreuth festivals with all the significance of a religious event. They were compared with the Eleusynian mysteries, and many a pilgrim came to "Wahnfried" afoot in order not to desecrate his experiences there by means of a railroad trip.

The spirit of Mozart in the musical past of Austria caused the Salzburg festivals to be developed. Everybody knows how many Americans came to Salzburg—artists, musicians, business men, agents and globe trotters. And how many European artists came to the United States via Salzburg?

In Salzburg the idea of Glyndebourne and Berkshire were born. There were musical interests of all kinds. In 1922 some musicians met who were filled with a novel idea: in all seriousness the Salzburg music of Don Giovanni, Fidelio and Rosenkavalier was for them too remote

(Please turn to opposite page)

THE BERKSHIRE FESTIVAL: A BIRD'S EYE VIEW
with Tanglewood, the Festival site, and the Music Shed in the distance and the lovely countryside around Stockbridge and Lenox, Mass. Serge Koussevitzky conducts the Boston Symphony with chorus and artists in the festival series each August.

AMERICAN FESTIVALS

Many annual music festivals, sponsored by local communities from coast-to-coast, will be held despite the difficulties presented by the war, a survey made by the Musical Courier shows.

Although some committees and directors report the male sections of their choruses depleted because of the draft, in most instances, plans to continue these annual festivals are being made and soloists engaged. In outlying cities and smaller communities, the handicaps of travel especially by automobiles, are being taken into consideration.

The compilation made by the Musical Courier lists new information as to the dates of performances, artists engaged, the groups participating and the auditoriums where the programs will be presented.

ARIZONA

TUCSON—University of Arizona Festival Week, founded 1924; Dr. Arthur Olaf Andersen, dir.; University of Arizona Auditorium (3,000). Festival deferred this year.

CALIFORNIA

CARMEL-BY-THE-SEA—Annual Bach Festival; founded 1935; mgt. Denny-Watrous; Gastone Usigli, mus. dir., performances July 20-26 at Sunset School Auditorium (765), Carmel Mission (600). Resident orchestra and chorus. Outside soloists engaged are Alice Mock, soprano; Ruth Terry Koechig, contralto; Russell Horton, tenor; Ralph Linsley, pianist. Bach's B minor Mass, a Mozart program and other major works. Supported by season tickets.

LOS ANGELES — Southern California Festival of the Allied Arts; Grace Widney Mabee, dir. Plans not yet announced.

OAKLAND—Mills College Chamber Music Festival; founded 1933; Mrs. Elizabeth S. Coolidge, dir. Plans not yet announced.

PASADENA—United Community Festival; Leon Ettinger, mgr. Plans not yet announced.

COLORADO

CENTRAL CITY — Justin W. Brierly, mgr.; Frank St. Leger, music dir.; Herbert Graf, stage dir.; operas staged three weeks during July at Opera House (750). Outside soloists to be engaged.

CONNECTICUT

NORWALK—Silvermine Guild of Artists Festival; founded 1936; no plans this year.

RIDGEFIELD—Mozart Festival; founded 1937; William Mattheus Sullivan, mgr.; held at Playhouse (300). Plans not yet announced.

DELAWARE

WILMINGTON—Wilmington Festival; W. W. Laird, Jr., dir. Plans not yet announced.

DISTRICT OF COLUMBIA

WASHINGTON—Washington Choral Society Spring Festival; Myron W. Whitney, pres. Plans not yet announced.

FLORIDA

WINTER PARK—Bach Festival Society, founded 1935; mgt., Mrs. Charles Sprague-Smith; dir. and choir conductor, Christopher O. Honaas; performances, Feb. 26-27 at Knowles Memorial Chapel (780). The Bach Choir, instrumentalists from Conservatory of Music, Rollins College; Rose Dirman, soprano; Lydia Summers, contralto; Harold Haugh, tenor; David Blair McClosky and Mac Morgan, baritones; Thomas Richner, pianist; Herman S. David, organist, soloists. Passion according to Saint John, (abridged), Mass in B minor (complete); Supported by subscription and gifts.

ST. PETERSBURG — Festival of the States celebration. Plans not yet announced.

GEORGIA

ATHENS—University of Georgia Festival; founded 1938; Hugh Hodgson, dir. Plans not yet announced.

IDAHO

MOSCOW—Latah county Festival; Berenice Barnard, dir. Held at Memorial Gymnasium (1500). Plans not yet announced.

ILLINOIS

CHICAGO—Chicagoland Festival (sponsored by Chicago Tribune Charities, Inc.); founded 1930; Philip Maxwell, mgr.; Henry Weber, mus. dir.; performance Aug. 15, at Soldier's Field (100,000). Contestants from 25 states (soloists and groups); Irving Berlin and others to be announced to participate. Supported by ticket sale.

CHICAGO — National Folk Festival; founded 1933; Sarah G. Knott, dir. Performances at Orchestra Hall (2400). Plans not yet announced.

CHICAGO—North Park College Spring Festival; founded 1931; Karl A. Olsson, mgr.; E. Clifford Toren, music dir.; performances, April 15-17, 1942 at College Auditorium (800). Festival Chorus, Men's and Women's Glee Clubs, North Park College Orchestra, Faculty soloists; supported by subscriptions and tickets.

CHICAGO—South Shore Festival; Bethuel Gross, dir.; at University of Chicago. Plans not announced.

CHICAGO—North Shore Festival; discontinued.

EVANSTON—Evanston Festival; founded 1909; Dr. Frederick Stock, mus. dir., at Northwestern University. Plans not yet announced.

RAVINIA PARK — Ravinia Festival; founded 1936; Durand Smith, mgr.; seven week season begins June 30 (4 concerts weekly). Chicago Symphony Orchestra, guest conductors for 6 weeks; seventh week Chamber Music.

INDIANA

INDIANAPOLIS—American Music Festival—Jordan Conservatory of Music; founded 1940; Ada Bicking, mgr.; Fabien Sevitzky, music dir.; performances, May 7, 8, 9, 1942 at Concert Hall of War Memorial (700), Scottish Rite Concert Hall (1300), Murat Theatre (2900), Jordan Conservatory Orchestra, Butler-Jordon Chorus; soloists, members of conservatory faculty. American compositions. Sponsored by Conservatory, concerts free. Grand Piano Festival; founded 1935; Frank O. Wilking, mgr. and musical dir. Postponed on account of war.

TERRE HAUTE—Indiana State Teachers College Spring Festival; Lowell Mason Tilson, musical dir. Plans not yet announced.

IOWA

CEDAR FALLS—Iowa State Teachers College Festival; founded 1938; Edward Kurtz, mgr. and dir.; performances, not yet announced, by students of music dept.

DAVENPORT—Catholic Diocesan Festival; girls chorus of 600. First performance of Tenebrae Factae Sunt by Robert Herrared.

DES MOINES—Music Festival of the Des Moines Schools; Lorrain E. Watters, dir. Plans not yet announced.

MT. VERNON — Cornell College May Festival; founded 1898; Harold W. Baltz, dir.; Performances at College Chapel (1000). Plans not yet announced.

SIOUX CITY—Sioux City Festival; Maurice T. Iverson, dir. Plans not yet announced.

KANSAS

HAYS—Hays Community Festival Association; founded 1914; William Hugh Miller, mgr. and musical dir.; in Sheridan Coliseum (2500). Festival discontinued this season on account of lack of financing and transportation caused by defense requirements.

LAWRENCE—University of Kansas Music Week Festival; founded 1923; D. M. Swarthout, mgr.; performances, May 4, 5, 6, 7, 1942 at Hock Auditorium (4000). University of Kansas Symphony Orchestra, University A Cappella Choir, University String Quartet, University band; Helen Traubel, soprano; Carol Glenn, violinist; All-American program featuring Roy Harris. Supported by subscription and bequests.

LINDSBORG—Bethany Oratorio Society Festival; founded 1881; Jens Stenaas, mgr.; Dr. Hagbard Brase, musical dir.; performances, March 29 through April 5, at Presser Hall (2,250). Bethany Oratorio Society, Bethany Symphony Orchestra, Bethany Band, Bethany College A Cappella Choir. Outside soloists not yet engaged. Program includes Handel's Messiah, Bach's St. Matthew Passion. Sixtieth anniversary of founding to be observed.

PITTSBURG—Festival Chorus; founded 1914; Walter McCray, mgr. and musical dir. April 21 through 26, at Carney Hall (2000). Festival chorus and orchestra; Herbert Gould, bass; Jeanne Madden, soprano; Lavonne Holden, contralto; Allen Stewart, tenor; Claude Newcomb, tenor.

EMPORIA—All-Kansas High School Festival; Orville J. Borchers, dir. Performances during April and May. Plans not yet announced.

WICHITA — Kansas District Festival; founded 1939; Walter Duerksen, mgr; performance in University of Wichita Auditorium (1590). Local bands, orchestras, glee clubs, mixed chorus, vocal and instrumental solos, vocal and instrumental ensembles. Supported by fees from students participating. Spring Festival; plans not yet announced.

KENTUCKY

ASHLAND—American Folk Song Festival; founded 1929; Jean Thomas, mgr. and dir.; June 14, 1942 in Trailsin Women Cabin, (audience sits on surrounding hills). Participants; mountain folk to whom ballads and tunes have been handed down from generation to generation. Supported by Jean Thomas. Audience comes by motor from surrounding states; many of the boys and men who participate have gone into service.

MAINE

BANGOR—Eastern Maine Festival; Wilfrid A. Hennessey, sec'y. Annually at Bangor City Hall (1353). Plans not yet announced.

MARYLAND

MOUNTAIN LAKE PARK — Mountain Choir Festival; founded 1934; Felix G. Robinson, dir. Plans not yet announced.

MASSACHUSETTS

NORTHFIELD — Northfield Festival; founded 1936; Frank W. Pearsall, mgr.; John Finley Williamson, musical dir.; Clyde Holt, assist. dir.; performances, Aug. 7, 8, 9, at Northfield Auditorium (3000); Westminster Summer School choirs and New England Festival choir. Supported by Northfield Schools and Westminster Choir College.

STOCKBRIDGE — Berkshire Symphonic Festival, Inc.; founded 1934; Dale Phalen, exec. sec.; Dr. Serge Koussevitzky, musical dir. Board of Trustees has not yet announced plans. Presumably festival will follow usual schedule presenting the Boston Symphony Orchestra, guest soloists and chorus in nine concerts during the first three weekends in August.

WORCESTER—Worcester County Musical Association; founded 1855; Walter Howe, mgr.; Albert Stoessel, musical dir.; performances, Oct. 5-10 at Worcester Auditorium (3500). Chorus of 450, orchestra 60, and outside soloists not yet engaged; supported by subscriptions, guarantors and bequests.

PITTSFIELD — Berkshire Festival of Chamber Music; founded 1918; Mrs. Elizabeth S. Coolidge, dir. Plans not yet definite.

GLOUCESTER—New England Festival; founded 1934; Wm. E. Kerr, Chmn. Plans not announced.

NORTHAMPTON—Smith College Department of Music; Marion De Ronde, dir.; performances April 23-26 at Sage Hall (850) by members of college music department. Nineteenth Century Romantic composers. Sponsored by the college.

MICHIGAN

ANN ARBOR—University Musical Society; founded 1879; Charles A. Sink, pres.; Thor Johnson, musical dir.; May 6, 7, 8, 9, at Hill Auditorium (5000). Philadelphia Orchestra, Eugene Ormandy, cond.; Saul Caston, assoc. cond.; University Choral Union, Thor Johnson, cond.; Youth Chorus, Juva Higbee, cond. Soloists, Helen Traubel, Judith Hellwig, Marian Anderson, Enid Szantho, Jan Peerce, Felix Knight, Mack Harrell, Emanuel Feuermann, Sergei Rachmaninoff, Rabbi Barnett R. Brickner, and Carroll Glenn. Beethoven's ninth Symphony, Honegger's King David. Supported by ticket sale.

BAY VIEW—Bay View Association; founded 1875; Dr. Hugh Kennedy, mgr.; Fred Patton musical dir.; Aug. 18 to 23, at Bay View Auditorium (2100). Bay View Staff artists and a guest soloist not yet announced.

KALAMAZOO — Messiah Festival of Southwestern Michigan; founded 1934; Harper C. Maybee, musical dir. Plans not announced.

MISSOURI

KANSAS CITY—Public School Festival; Mabelle Glenn, dir.; at Municipal Auditorium (15,000). Plans not announced.

SPRINGFIELD — Southwest Missouri High School Contest; C. P. Kinsey, musical dir.; at State Teachers College Auditorium (1500). Plans not announced.

NEBRASKA

OMAHA—National School Competition Festival; founded 1937; Lytton S. Davis, mgr.; May 7, 8, 9, at Aksarben Coliseum (1000), and Central High School (2000). Groups, small ensembles and soloists. Supported by entry fees.

NEW HAMPSHIRE

KEENE—Keene Festival Assn.; founded 1938; Roland A. Whitney, pres.; Charles A. Woodbury, musical dir. May 3, 4, 5 at Keene High School Auditorium (1000). Keene Teachers College Glee Club, H. W. Davis, dir.; Keene Orchestral Society, K. A. Beedle, dir.; Festival Chorus, C. A. Woodbury, dir.; Beatrice Hunt, soprano; Maureen Palmer, contralto; Wesley Copplestone, tenor; David Blair McClosky, baritone; Orpheus Harp Ensemble. Supported by subscriptions.

LITTLE BOAR'S HEAD—New Hampshire Seacoast Music Festival Association; founded 1932. Plans indefinite. All activities will be war benefit performances.

WHITEFIELD—White Mountain Festival; founded 1934; William B. Chase, dir. Plans not announced.

DURHAM—Choral Festival; Hugh Ross and Bjornar Bergethon, dirs. Plans not announced.

NEW JERSEY

PRINCETON — Westminster Choir College Festival; founded 1930; Theos Cronk, mgr; John Finley Williamson, musical dir.; May 22 to 28 at Westminster Choir College Chapel (300), Princeton University Chapel (2,200), McCarter Theatre (1,077). Westminster Choir, Westminster Choir College Orchestra, Sandor Salgo, cond.; Westminster Dramatic Dept., Rhea Williamson, dir.; Westminster String Quartet, Westminster Faculty Quartet. Supported by college.

MONTCLAIR — Mozart Festival; sponsored by State Teachers College at Central Presbyterian Church (1500) and College Auditorium (800). Plans not announced.

NEW MEXICO

ALBUQUERQUE — May Festival; William Kunkel, dir. Plans not announced.

ROSWELL—Southwestern Music Festival; Joseph E. Maddy, dir. Plans not announced.

NEW YORK

FREDONIA—Western New York Festival; founded 1925; Francis H. Diers, mgr.; May 15, 16 at State Normal School Auditorium (900). Bands, orchestras, choral groups, instrumental and vocal soloists of senior and junior high schools. Supported by registration fees, artist course, normal school students.

PEEKSKILL—Annual Festival of Peekskill City Schools; founded 1932; Board of Education, mgt.; Frank J. Konnerth, musical dir.; May, at Peekskill High School (1,000). Choruses, orchestras and bands of all schools.

WOODHAVEN — Woodhaven Festival; founded 1942; C. Edward Mills, chmn.; May 23, 24, at Methodist Church. Chorus 100, orchestra 20, Dr. Harold Strickland, cond.; Amri Galli-Campi, soprano; Ardelle Warner, contralto; Edward Kane, tenor; Reinald Werrenrath, baritone; Louise Talma, organist; Frederick Werle, pianist. Choral works and Mendelssohn's Elijah. Community Sponsorship.

BABYLON — Foster Festival; founded 1937; Cadman H. Frederick, mgr.; Christos Vrionides musical dir.; performances during first week of July at Memorial Park (2,000). Nassau-Suffolk WPA Symphony Orchestra, Babylon Festival Chorus; Agata Borzi, soprano; Viola Wasterlain, violinist; Alice de Ceve, pianist. Supported by the village of Babylon in cooperation with the N. Y. State WPA Music Project.

ITHACA—Cornell University Spring Festival; Paul J. Weaver, dir.; plans not announced.

NEW YORK—Choir Festival; Jane Cammack, musical dir. Plans not announced.

PLEASANTVILLE—Pleasantville Festival; founded 1933; Dr. Carsten W. Johnson, chmn. Plans not announced.

POTSDAM—All Northern New York Festival; Franklyn H. Bishop, chmn; Helen M. Hosmer, choral dir. Plans not announced.

ROCHESTER—Eastman School Festival; founded 1931; Dr. Howard Hanson, musical dir. Plans not announced.

SARATOGA SPRINGS — Saratoga Spa Festival; founded 1937; F. Charles Adler, musical dir.; at Spa Theatre (574). Plans not announced.

CHAUTAUQUA — Chautauqua Festival;

(Please turn to page 80)

THE MUSICAL COURIER'S LISTS

This list of Festivals is the newest compilation of a series of lists by the MUSICAL COURIER editorial staff. On pages 64, 65 of this issue will be found another list, Active Artists and Their Managements.

A complete listing of Orchestras, Their Conductors and Managers was published in our Annual Symphonic and Opera Issue, Dec. 1, 1941. Reprints of any list may be obtained by subscribers by writing to the MUSICAL COURIER, 119 W. 57th St., New York.

Handel's Music in Boston

(Continued from opposite page)

though beautiful. Consequently they established the International Society for Contemporary Music, with its many festivals in Prague, Zurich, Venice, Siena, Amsterdam, London, etc. Last year it reached New York, and this event will be followed by one in San Francisco or New Mexico.

A history of music festivals ought to be written. Preliminary work has been done. Before me lies a little volume, Music Festivals in the United States, by William Arms Fisher.

It is astonishing what a part music festivals have already played in this country. From England, wherec horal music had such a great significance the movement came to this country and assumed gigantic proportions. The festivals of the Boston Handel and Haydn Society made history. The Englishman William Selby, organist of King George (1772-1798), was one of the first who produced Handel's music with large choral groups in America. It is assumed that it was for one of the first Boston music festivals that the Handel and Haydn Society ordered in 1823 from Beethoven the oratorio, The Victory of the Cross. That, unfortunately, was never presented. The Cincinnati Biennial Festival, beginning with the days of Theodore Thomas, has had a notable history.

Two festivals that stand out in the memory of elderly people today are the sensational Peace Jubilees held in Boston in 1869 and 1872, where operations were carried on with astronomical numbers of participants. Then there was a gigantic music festival in New York to celebrate the one hundredth birthday of Beethoven, in 1870. But these monster festivals disappeared gradually and gave way to the European type.

The radio stations now cooperate to bring great and important festivals to the radio audiences. Some radio stations arrange their own festivals, as did WNYC.

Therefore, let us not be led astray by the difficulties of music festivals. They have a great past and, we are sure, will have a still greater future.

PAN AMERICA:

A General Survey of Today's Conditions

Buenos Aires

By JORGE WHITE

(*Continued from page* 10)

since 1939 for musical activities. Opera singers and recitalists will be able to come if these residing in the U.S.A. are granted a return permission,—tours being generally arranged in these latitudes for appearances in Brazil, Uruguay, Argentina and Chile which are all easily reached.

Here are the newest developments.

New Colon Directors

The Colon management was modified in January by municipal decree. The new directory now includes seven members, prominent local figures, including Dr. Joaquin E. de Anchorena, former Mayor of Buenos Aires, as President; Mme. Magdalena Bengolea de Sanchez Elia, ex-president of the Colon Directorate in 1931, Vice President and Roberto Schindler, Secretary.

The other members appointed are Messrs. Athos Palma, President of the National Society of Music and ex-General Director of the Colon, Carlos Lopez Buchardo Director of the National Conservatory of Music and Stage Art, Alberto Lagos, professor of the National School of Decorative Art; Jarbas Barreto, a veteran subscriber of both Colon theatres, old and new, and a great friend of famous artists and composers.

The new Colon General Director has not yet been named. Needless to say many of the singers to be engaged will appear also at the Rio de Janeiro and Montevideo seasons.

The Symphonic Season

The Colon Orchestra will probably continue active as a concert ensemble in April and May with guest conductors and during the spring season. The other orchestras —A.P.O. Orchestra, Philharmonic Association, Radio El Mundo Orchestra, Symphonic Association and the Provincial ensembles—usually appear with Argentine or resident conductors, and so far the war has not affected these organziations. A serious project now considered is creation of a State National Orchestra.

Recital Events

The leading organization, Daniel Concert Society, which managed the Ballet de Monte Carlo and the American Ballet tours, the Yale Glee Club Chorus appearances and Rubinstein and Brailowsky in the past seasons announces an active season. President Ernesto de Quesada of the Society, now in Mexico, will soon be in New York. The Buenos Aires associate and representative José Schraml, now in Lima with Erich Kleiber, plans to go to Mexico and Havana. Mme. Schraml of the society remains in Buenos Aires during the summer.

Bernardo Iriberri who managed Marian Anderson and Yehudi Menuhin tours expects to be in New York in February.

Ballet Performances

No definitive announcement has been made yet about appearances of Ballet Companies coming from abroad. The Colon Ballet Corps toured Chile and Peru last year; no difficulties could arise if these visits were to be repeated.

South America

By ANDRÉ MERTENS

(*Continued from page* 10)

years; Señor Grassi has held the post of General Director of Administration during the last two decades. At the Rio opera house, Silvio Piergili is General Director. These houses present Italian, French and German seasons, with separate administration and personnel.

Concentration in Cities

It is in concert that we find the greatest difference between the North and South American fields. In North America we have a large, carefully organized market among the smaller cities. South America has no such provincial market. Large cities which can be available for a concert tour includes: East Coast: Rio de Janeiro, Sao Paulo (Brazil); Buenos Aires, Bahia Blanca, Rosario, Santa Fe, Cordoba (Argentina); Montevideo (Uruguay); West Coast: Santiago and Valparaiso (Chile) and Mendoza (Argentina). However, South America offers one important advantage over the United States and Canada—an artist can give as many as six to eight consecutive recitals in one city.

The chief concert managers of South America, Bernardo Iriberri and Ernesto de Quesada, have their headquarters in Buenos Aires. Mr. Iriberri confines his activities principally to this capital, although he has supervised extensive tours in a most effective and efficient manner, one of the most recent being that of Yehudi Menuhin, who played in Rio de Janeiro, Sao Paulo, Buenos Aires, Montevideo and Port of Spain (Trinidad). Mr. Quesada operates all over Latin America, including Mexico City, where he is manager of the extremely successful Opera de Mexico.

This project is partly supported by the Bank of Mexico, partly by the music patroness, Señora Icaza. The General Director is Franz Steiner; his assistant, the conductor, Prof. Carl Alwin. Organized only a year ago, this opera company already has a fine record. South American tours managed by Quesada within recent seasons include those of Heifetz and Francescatti. There is a possibility that the scope of concert in Mexico may be broadened in the near future to include Guadalajara, Monterey, Jalapa, Torreon, Oaxaca, San Luis de Potosi, Puebla, Morelia, Zamora, Tampico.

Chief radio networks of South America are Radio Belgrano and Radio Splendide, both in Buenos Aires. The former, headed by Jaime Yankelevich, has contracted ties with the Columbia Broadcasting System here.

Travel and Exchange

This is the picture in general, but there are difficulties that the United States must overcome before the greatly increased musical exchange can be effected. The problems of transportation, I feel sure, can be solved by air travel. Mme. Guiomar Novaes and her husband, Octavio Pinto, who arrived in New York at the end of December by stratoliner, assure me that the convenience and security of air travel is unimpaired by the war.

The two most serious obstacles in the way of interchange of artists between the United States and the South American countries are those of money exchange and the former policy of European nations of controlling music in South America by subsidies. There are signs that the latter policy is being discontinued or is not working out satisfactorily.

While the question of exchange is gradually solving itself, as North and South America develop mutual trade interests, it would be wise if, during the formative period of development of cultural relations between the two Continents, the United States could extend a limited amount of financial aid, just as it does in matters of commerce.

Tawdry "Ambassadors"

The greatest detriment to understanding between the Continents, however, is that we of the United States have not yet adopted a serious, co-operative attitude toward our southern neighbors. "Good-Will Ambassadors," tawdry Hollywood productions, ill-informed articles in our press, all have done us a great deal of harm below the Rio Grande. We must try with more seriousness and sincerity to grasp the Latin-American point of view. After all, *they* are the customers and we must give them what they really want.

Columbia Concerts, Inc., has tried to operate along these lines. We have formed a South American Division, through which we have sent many famous singers and instrumentalists for tours and opera engagements below the equator. This does not exclude artists under other managements. We have tried—and successfully—to send those artists who would suit the Latin-American taste. I have found, through long years of association with South America, that certain artists who might impress the public here have no appeal whatever in South America.

Columbia Concerts also has the honor to be associated with the prize offered last summer by Guiomar Novaes, whereby a young North American artist came to Brazil at Mme. Novaes' expense and had a splendid and highly successful tour. As a gesture of reciprocity, Arthur Judson, president, Columbia Concerts, decided to sponsor the Columbia Concerts Award for a young Brazilian pianist to come to the United States in 1942-43.

Radio is another means, of course, whereby the hemisphere may establish closer relations. The Metropolitan Opera broadcasts now go to South America, as do certain others.

Two of South America's outstanding artists, Guiomar Novaes and Bidu Sayao, are under the management of Columbia Concerts. Other Latin-Americans known to music circles in the United States include Claudio Arrau, Carlos Chavez, and Juan Jose Castro.

So far, we have made only a beginning, but I predict that in the future the exchange of artists will be greatly increased. Especially will this be true if aviation continues to develop and thus cut down traveling time.

Photo by Blackstone Studios

ANDRÉ MERTENS

Cuba

(*Continued from page* 11)

positions were played—a Sonata for piano played by the composer, and Quiet City (for trumpet, English horn and string orchestra) done by the Orquesta de Cámara de la Habana under Mr. Copland. Amadeo Roldan's Ritmica and Fanfarria, Ysabel L. Rovirosa's Suite and José Ardevol's First Concerto Grosso were also heard. César Perez Sentenat, Cuban pianist, played the latter work. The orchestra was under the direction of Ardevol, its founder and leader.

Angel Reyes, Cuban violinist, will give a recital for members of the Lyceum Society before the end of the season.

De Basil Ballet Triumphs After Mexican Border Troubles

MEXICO, D. F.—De Basil's Ballet Russe has been filling the enormous Fine Arts Palace at every performance, in spite of the fact that the opening night was undoubtedly the most hectic the entire company has ever known, with six of its leading artists held up at the border. Last-minute substitutes took over their roles without a hitch and the next day peace was restored when the company was reunited.

While the ballet offered few novelties, it was a joy to see many old favorites perfectly cast and directed. Nana Gollner was superb in Les Sylphides, as was Swan Lake, which year after year holds its popularity. Among the newer ballets, Francesca da Rimini, previously unknown in Mexico, was undoubtedly the most successful. A great part of its dramatic value is due to the excellent interpretations of Lubov Tchernicheva and Paul Petroff. Graduation Ball "is extremely slight in itself but brilliantly danced by Lichine and Tatiana Riabouchinska. Indeed, the entire company has never been seen to better advantage; each small role is a jewel. The audience responded to every performance with waves of applause and the advance sale of subscription tickets was one of the largest in the history of the Daniel Concerts.

Other ballets on the program are Prince Igor, The Spectre of the Rose, The Afternoon of the Faun, The Wedding of Aurora, Fantastic Symphony and Scheherazade.

V. C. M.

Rio Opera Director Makes First New York Visit

Silvio Piergili, general director, Teatro Municipal, Rio de Janeiro, is now on his first visit to the United States. Mr. Piergili came to this country at the suggestion of André Mertens to work out plans for closer cooperation between North American artists and managements and his opera house. His season extends from July through September and he plans to introduce to Brazil many noted singers, including North American artists.

FROM CHILE: Mr. and Mrs. Claudio Arrau.

The Chilean pianist was re-engaged by both the Boston and Chicago Symphony orchestras for this same season immediately after his first appearances with them. Mr. Arrau returned to Boston on Jan. 26 and 27 and goes back to Chicago on March 5 and 6.

Photo by E. Hoenisch
BALLET FROM RIENZI,
as staged at the Leipzig Festival.

DVORAK WITH HIS PIGEONS

Some Operas I Would Like Americans To Hear

By HERBERT F. PEYSER

One of the operas I wish Americans could hear is Dvorak's Rusalka. A second, third and fourth are by Smetana—Dalibor, Libussa, Hubicka. Janacek's Prihody Lisky Bistrousky is another. And Wagner's Das Liebesverbot and Rienzi; and Hugo Wolf's Der Corregidor, and Schumann's Genoveva, and Ravel's L'Enfant et les Sortilèges. A wildly assorted list, no doubt, and probably not a chance in a thousand that Americans, as long as they must stay at home, will ever hear one of them. So much the worse for Americans!

With the exception of Genoveva, which I know only through radio performances in Vienna and Paris, I have heard every one of these works anywhere from three to ten times. I have some idea, therefore, what I am talking about. Rusalka, for instance, has long been dear to me. I love it as the ordinary operagoer loves Aida or Faust. In Prague I never missed it. In Prague one could not miss it. For in Czechoslovakia before the war it was the most popular opera after The Bartered Bride.

I am convinced Americans would relish it if ever they had a chance of hearing it. But has anyone the brains or the initiative to give it? Has anybody ever staged a Dvorak opera in this country? For that matter, how many people over here know that Dvorak wrote an opera, let alone ten? How is it that in making a big noise over the Dvorak centenary nobody thought of doing a Dvorak opera or much more than the usual quota of songs and chamber music and, for the millionth time, repeating the New World Symphony? Would not this have been the time to begin that phase of American education? Take it from me, Rusalka is in its way as fine a thing as the symphony—to my thinking, even finer.

Yes, it is folklore, if you will, but folklore whose appeal is not at all restricted by national boundaries. The book, by Jaroslav Kvapil, which Dvorak took up with enthusiasm some years after his last American visit (several lesser composers having turned it down), is something like Hauptmann's Sunken Bell. It is a variant of the old Undine and Melusine legend of the water sprite who, to her misfortune, loves and weds a mortal only to his undoing and her lasting grief. It is not as exciting as Tosca or Carmen or Elektra, but it is excellent operatic "theatre" none the less. Nowhere was Dvorak more exquisitely, more fragrantly lyrical, rarely was his orchestra warmer or more shimmering and his harmony so subtle, ingenious and fascinatingly chromatic. Yet I know that if I asked any of the big-wigs at the Metropolitan why Rusalka could not be tried there, I should be given half a dozen reasons why it would be impossible—or else merely be sneered at!

Very well, then, why not those conservatories with theatres, which dabble year-in-year-out with Die Entführung, Falstaff, Ariadne auf Naxos and other things beyond their depth? Yes, I know that not one American in a thousand can sing Czech, so why not try such a work in English (but better English than that Bartered Bride horror)? Rusalka is not exactly easy, but certainly it offers students no such hurdles as the more problematical works of Mozart, Verdi and Richard Strauss.

About any opera of Smetana aside from The Bartered Bride the average untravelled American knows quite as little as he does about the operas of Dvorak. To him, indeed, Smetana is not much more than the composer of The Bartered Bride, the Moldau and the E minor Quartet. For that matter, a large number of Europeans are in the same boat. The Bartered Bride is, in truth, the only opera of Smetana's which has attained a kind of universality. Prob-

(*Please turn to page* 24)

SCENE FROM SMETANA'S THE KISS

Photo by E. Hoenisch
TABLEAU FROM
DAS LIEBESVERBOT,
Wagner's early opera, as produced at Leipzig.

HUGO WOLF'S OPERA,
DER CORREGIDOR,
from a drawing by Rolf Winkler. The scene is that in which the Miller's wife lures the old Corregidor into a grape arbor for the purpose of humiliating him, while her husband perches on top of the framework.

PACIFIC COAST EVENTS CONTINUE

(Continued from page 3)

restricted manner this summer, most of the soloists will probably be resident artists, since bookings could not be arranged otherwise at the last minute. The Hollywood Bowl Association has taken over the adjoining Pilgrimage Play property, and plans to present a series of outdoor summer dramas in that amphitheater, which seats about 1,200 persons. Events in the Bowl itself have heretofore been presented under the auspices of the Southern California Symphony Assn., which presents the winter series by the Philharmonic Orchestra as well.

Some Forecasts

Forecasts for the orchestra and for the 1942-43 artist series in Los Angeles will be found in special stories in this issue written by Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Assn. and Impresario L. E. Behymer, who has presented the artist series for more than half a century.

The Janssen Symphony Orchestra, founded and directed by Werner Janssen, will keep together during the summer to give an extended series of broadcasts sponsored by the Standard Oil Co. over a major network. The organization is contemplating a number of summer concerts in adjoining cities as well, and will resume its subscription series of formal concerts in the Fall.

LOUIS KAUFMAN, American violinist, and NATHAN ABAS, conductor, leaving the stage of the San Francisco Auditorium after their performance of the Beethoven Concerto.

At time of going to press, plans are being laid for continuance of the San Francisco Opera Assn. in the Fall season. Visits to Los Angeles, Seattle, Portland and Sacramento may be extended to Salt Lake City, according to musical director Gaetano Merola.

In the Southwest

Increasing demands for music have been reported in El Paso, San Antonio, Dallas and Ft. Worth, Texas. Concert appreciation and attendance throughout the Southwest have increased greatly in the past two or three years, and managers consider that the coming season will be better than ever before.

Claremont Colleges Find Courses Surmount Taxes

CLAREMONT, CALIF. — "The Claremont Colleges' Artist Course and Lecture Series do not book their course until later. Patrons who drive from a distance will doubtless find transportation more restricted next year," states Robert J. Bernard. "However, we are finding a definite desire on the part of current patrons to cling to their concert course in spite of war and taxes, for the reason that in a world of stress music reveals itself as a great resource of strength and of order."

University of Redlands Foresees Good Prospects

By BERNARD L. HYINK

Chairman, Univ. of Redlands Concert Series

REDLANDS, CALIF.—Musical prospects for next year will be good in Redlands despite war conditions and blackouts. Our tickets will be advanced in price 10 per cent for 1942-43. We find a lot of interest in duo-pianists and vocal groups.

The University of Redlands Series included Lawrence Tibbett, baritone, Oct. 27; Albert Spalding, violinist, Jan. 13; Guy and Lois Maier, duo-pianists, Feb. 4; and Helen Jepson, soprano, March 6. Claire Coci will be presented Feb. 10.

Behymer Sees Business "As Usual"

"My territory is one of vast distances, ranging from Utah, Nevada, California, Arizona, New Mexico, and Texas to Hawaii, and every year we find new towns coming in and wanting music."

Such was the reply of L. E. Behymer, veteran West Coast impresario, when asked to comment on the outlook for the 1942-43 musical season. In a whirlwind visit to New York, "Bee," as he is known to his intimates, gave a picture of war-time conditions in a territory which, as he put it "is 6,000 miles away from the center of the war."

"Just think for a moment," he said, "and you will realize that New York is only 3,000 miles from Germany. London is about 100 miles. Why, then, should we be upset or jittery on the Coast?

"We have had blackouts but not because of the danger of invasion. What the American public must learn is the meaning of that word 'obey.' They are law-abiding but always want to keep just within the limit of the law. And so our Governor and the Mayor of San Francisco are putting teeth into the regulations about blackouts. There will be no fooling. Lights must go out and there will be a $500 fine or six months in jail for violators.

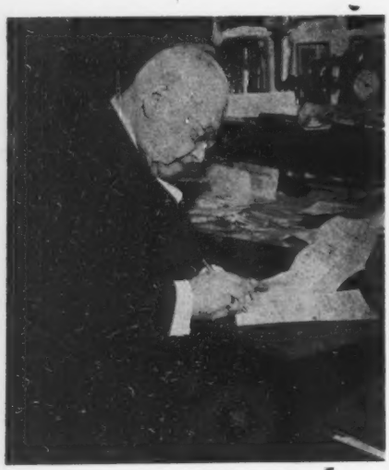


Photo by Otto Rothschild

L. E. BEHYMER, veteran Pacific Coast manager.

Coast Managers Confer

"The theatre managers, and I am a member of the council, are naturally wondering what the effect of these precautions will be. On every hand are airplane plants or manufacturing plants of war material. We learned a lesson at Pearl Harbor. The various types of planes are segregated, bombers here, pursuit ships somewhere else, scouting planes in still another place.

"But the Japs, I believe, are not coming to the Coast. They are already short of materials and they know that, even if their planes got there, they could never get home. And planes are expensive.

"We managers expect business to go on as usual. We have experimented and are continuing to try out matinees instead of evening performances. Or giving programs at 5 o'clock instead of later.

"Gradually our people are coming to believe in their security. They see these planes and they are learning the blackout regulations. But these things are new to them. Here in New York families have grown up through long generations.

(Please turn to page 123)

Hollywood Bowl Head Confident

By MRS. LEILAND ATHERTON IRISH,
Executive vice-president, Southern California Symphony Association

LOS ANGELES, CALIF. — Out here on the Pacific Coast, where the spectre of War has stalked in ten league boots, we are bestirring ourselves musically and helping to stabilize our thoughts by carrying on symphony programs exactly as scheduled before war was declared.

We are guided by two slogans: Be Alert But Not Alarmed, and Keep 'Em Playing.

During February, Bruno Walter will conduct eleven concerts for the Los Angeles Philharmonic Orchestra in Southern California. Four pairs of Thursday night-Friday afternoon concerts are programmed for Los Angeles and one each in San Diego, Claremont and Santa Barbara.

Two blackouts were declared in Los Angeles a few days after Pearl Harbor. The concert pair ten days after that experience was not seriously affected either by "war jitters" or the proximity to Christmas.

After the first of the year we had a heartening start. Alfred Wallenstein, American-born former Los Angeles artist conducted two pairs of concerts here and a concert in Santa Barbara to large and enthusiastic audiences. At the close of his first pair he conducted Sousa's stirring "Stars and Stripes Forever" and it aroused no end of patriotic exuberance.

At this date it is difficult to determine the outlook for the summertime music. The interceptor command in this district has limited out of door events to audiences of 5,000. This and the Daylight Saving may have serious effects but we are preparing for any eventuality.

We are all inspired and encouraged by the fortitude of Britain where symphony music was played even at the height of air raids. In Southern California we will carry on in a normal way and we will produce fine music wherever and whenever it is possible for us to do, recognizing, of course, any restrictions that may be placed by virtue of the all out war effort.

At present there is a limitation of 5,000 set for audiences on the Pacific Coast. We have carefully analyzed the situation. The Association is firmly of the opinion that symphony music must be performed. Bearing this in mind, we are proceeding with our plans. The cloth will be cut to fit the pattern, to quote our executive committee chairman.

(Please turn to opposite page)

MRS. LEILAND ATHERTON IRISH, Executive Vice-Pres., Southern California Symphony Association.

If Hollywood Bowl concerts continue under previous types of schedule the season will extend through eight weeks of three concerts a week. This arrangement has been the rule since the Symphonies under the Stars began in 1922.

Southern California Symphony Association is in its eighth season as sponsor of the Los Angeles Philharmonic Orchestra. It took over this responsibility when the founder, William Andrews Clark, Jr., died in the summer of 1934.

A survey of the orchestra indicated that 50 per cent of the musicians are native Americans. Eighty-five per cent of the naturalized citizens have lived in the United States more than 20 years. Sixty-eight members are married, 53 have 101 children and more than 50 per cent of the orchestra players own their own homes in Southern California.

Twenty-three sons of orchestra men are serving in the armed forces of the United States and daughters are in various industries essential to the war effort. The orchestra stands ready, in short, to serve its nation in whatever task that may be set before it.

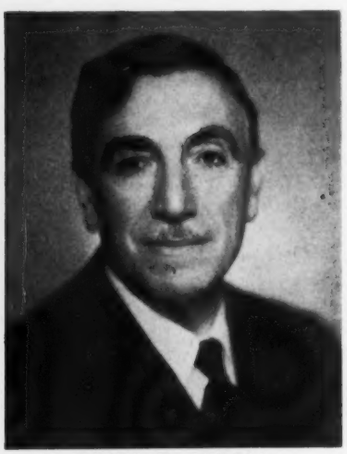
At the moment it is essential that musical entertainment continue and we believe it will be for long a vital need. Indeed, the preservation of our cultural life is one of the things for which we as a nation is fighting.

"No War Changes" In San Francisco

SAN FRANCISCO, CALIF.—There has as yet been no change in the policies of the San Francisco Orchestra, conducted by Pierre Monteux. Indications for the present season prove that public reaction to wartime activities has not affected their interest in music; in fact, most music lovers have expressed the emphatic opinion that now more than ever before music is an essential and should be encouraged and supported.

Taxes or blackouts have not affected attendance at either afternoon or evening symphony concerts in the Golden Gate City, and the standing offer of free admittance to San Francisco's large service population is eagerly accepted. Ticket sales have been steadily increasing during the past few years, particularly among university students, and this year has almost doubled in volume, states Howard Skinner, manager of the orchestra.

Although details for the 1942-43 season have not been worked out, there is no indication at present that it will be otherwise than the usual schedule, according to present plans of the Musical Association, of which Mrs. Leonora Wood Armsby is president.



GAETANO MEROLA,
General director, San Francisco Opera.

Mozart Festival Planned for Northwest

Roger Dudley Photo

THE SEATTLE SYMPHONY ORCHESTRA

will be conducted by Sir Thomas Beecham in his first American festival from Feb. 13 to March 3 in ten Mozart programs in Seattle and cities in Washington, Oregon, Idaho and British Columbia. The orchestra will make a 2,000-mile tour in presenting this First Pacific Northwest Mozart Festival. Francis Aranyi, concertmaster, William Primrose, violist, and Betty Humby, pianist, will be soloists. The orchestra is shown against a new setting designed by John T. Jacobsen, Seattle architect.

San Diego Music Upholding Morale

SAN DIEGO, CALIF.—While the whole complexion of San Diego life has been changed by the war and the great influx of defense workers, managers of concert series are optimistic about the musical future. Mrs. B. A. Buker, who for 25 years has managed the Amphion Artists Course and the Los Angeles Philharmonic Orchestra concerts in San Diego, said the demand for season tickets "shows that the people realize the need for good music in maintaining the morale of the community," and "unless unforeseen circumstances arise, we are counting on larger audiences than in previous years, owing to the large increase in San Diego's population."

The Amphion Club, Gertrude Gilbert, president, embarking on its 48th year, is bringing the Metropolitan Opera Quartet (Bampton, Meisle, Kullman and Weede), Bartlett and Robertson, duo pianists, Zino Francescatti, violinist, Rachmaninoff, Dorothy Maynor, Negro soprano, and Jan Peerce, tenor. These concerts are held in the Russ Auditorium since the tearing down of the Savoy Theatre, so long the concert center of San Diego.

As in previous years, four concerts by the Los Angeles Philharmonic Orchestra are offered under the auspices of the San Diego Philharmonic Committee, Mrs. F. Von Tesmar, chairman. These concerts will be directed by John Barbarolli, Albert Coates and Bruno Walter.

Goossens to Lead Bowl Series

The San Diego Symphony Association, which for many years has presented summer symphonies in Ford Bowl, has announced Eugene Goossens as conductor of the 1942 season. Don Smith is president and Fred Klosterman chairman of the music committee for the Symphony Association.

Dr. Nikolai Sokoloff, who for three years has conducted the San Diego Symphony Orchestra, has been made musical director of the recently formed La Jolla Musical Arts Society, Mrs. Herbert S. Darlington, president, and Mrs. Eaton M. Mackay, chairman of the Auxiliary Committee. Funds for this venture are already banked. At least five orchestral concerts under Dr. Sokoloff's direction will be given during the summer in La Jolla High School auditorium. There are tentative plans to form a civic chorus to assist in at least one of these. C. H.

Portland Philharmonic a Casualty As Oregon City Cancels Concerts

By HILMAR GRONDAHL

PORTLAND, ORE. — The major casualty in Portland's musical situation thus far in World War II has been the withdrawal of the forces of the Philharmonic orchestra from active service. After a series of strategic retreats from specified starting times, the Philharmonic Society under Marshall N. Dana, president, finally decided to suspend operations ten days before the first concert of a six program series.

The concerts, scheduled fortnightly after Jan. 6, were to have featured Charles Lautrup, regular conductor; Nicolai Malko and Boris Sirpo, guest conductors; Rudolph Ganz, pianist; Heimo Haitto, Finnish violinist; and a resident two-piano team of Henri Arcand and Robert Stoltze. The Portland Choral Society was to have appeared on the concluding program.

"Uncertainties of Situation" Blamed

In its statement to the press, the Portland Philharmonic Society stressed the need for music as a spiritually enlivening force during the national emergency, but fortified its action by referring to the uncertainties of the war situation, its desire to give the money-raising right-of-way to the Red Cross, and its wish to free Conductor Lautrup for other professional engagements.

Thus, after a year of promising programs, Portland finds itself without any major orchestral venture, the old Portland Symphony orchestra under Willem van Hoogstraten having suspended in 1938.

Air raid precautions and blackouts have had their effect upon the thinking of concert managers. Frank E. Andrews, president of the Ellison-White Bureau says that, war conditions permitting, he will offer a dozen top-ranking soloists during the 1942-43 season.

Summer Concerts Off?

George F. Mackenzie, president of Symphony Fund, Inc., announced in a letter to contributors to the guarantee fund for Summer Symphony concerts, that events were in such a state of unpredictable flux that it seemed inadvisable to consider a season of outdoor programs for this summer. Many of the symphony musicians have gone into the shipyards, or undertaken other jobs in defense industries.

Despite a severe silver thaw, the Don Cossack Chorus under Serge Jaroff was heard by an enthusiastic crowd of nearly 3,500 when it sang here Jan. 11.

Announcement has just been made of a concert by Charles Lautrup, Eduard Hurlimann, and Bernard Barron at Neighbors of Woodcraft auditorium on Feb. 10. Hurlimann and Barron, concertmaster and principal cellist, respectively, of the Portland Philharmonic Orchestra under the baton of Mr. Lautrup will join the pianist-conductor in trios by Beethoven and Brahms. There will also be a solo group by Mr. Lautrup.

Redlands Schedules 24 Bowl Concerts

REDLANDS, CALIF. — Twenty-four concerts, starting June 23, will be presented in the Redlands Bowl by the Community Music Association, Mrs. George Emmett Mullen, president, on Tuesday and Friday evenings until Sept. 11. This will be the nineteenth season. Dr. Richard Lert, conductor and George Houston, stage director, will present an English version of The Barber of Seville by the Pasadena Opera Associates.

Artists to be heard include Alec Templeton, pianist; Joana and Louisa Leschin, duo-pianists; Frances Mullen, pianist; Charlotte Boerner, Blythe Taylor Burns and Lee Sweetland, vocalists; Viola Morris and Victoria Anderson, duo-singers; Cornelius Van Vliet, cellist; the University Trio, Paul Pisk, pianist, Rowland Leach, violinist, Alex Simonsen, cellist; the Eunice Boyd Little Symphony; the Allen Hancock Ensemble; Ernest Belcher Concert Dancers; and the Raoul de Ramirez Dancers.

Choral groups and grand opera groups from Riverside and Los Angeles also will be heard. Other soloists are still to be engaged.

Operas I Would Like Americans To Hear

(*Continued from page* 21)

ably no one would have been more irritated by this than Smetana himself, who used to become exceedingly wrothy when people praised this work at the expense of his other operas. To him The Bartered Bride was a kind of stunt, written to show unbelievers that he could compose a comic folk opera without having recourse to Wagner (whom, incidentally, he adored).

Yet the work which followed The Bartered Bride (and which long and unjustly suffered from absurd comparisons) is one of the great masterpieces of lyric drama and as different from its predecessor as day is from night. There are things about Dalibor which remind one by turns of Lohengrin and Fidelio. The hero, a handsome freebooter, is tried by the king for the murder of a nobleman in the presence of the latter's daughter, Milada, and duly condemned. But Milada's hate turns at once to passionate love and, disguising herself as a boy, she obtains access to Dalibor's dungeon. Both die in a vain break for freedom. The suggestions of Wagner and Beethoven are visual ones, only. "Smetana's music," I remember writing when I heard a wonderfully fine performance of Dalibor under Bruno Walter in Vienna, "has such a wealth of dramatic, chivalresque, sincere and heartfelt emotion, such melodic beauty and abundance, such savor of harmony and sonorous tang of instrumentation, and withal a flavor of the soil so rich but so different from The Bartered Bride, that the neglect of a work like this in an age when good operatic material is so scarce seems hardly credible."

Yet except for a few sporadic productions outside of Czechoslovakia Dalibor might as well never have been written. Is there any reason why managements now breaking their heads over the real or fancied problems of operatic répertoire in America should not, here and now, investigate such a work? Yes, and take measures for its English translation? It offers chances for spectacle, it has "fat" parts for at least five singers, it has heart interest and love interest. And we have right in our midst Bruno Walter, possibly its greatest living interpreter?

Folk Legends of Power

What of Hubicka? And Libussa? The former (its title means nothing more formidable than The Kiss) is a thoroughgoing Czech folk opera similar to, yet different from The Bartered Bride, built on a shred of plot about a peasant couple who, for superstitious reasons, refuse one another at crucial moments a prenuptial kiss. There are episodic incidentals which I have not the space to describe here. The music, however, is what counts and it is of adorable fragrance, tenderness, vivacity. It possesses, moreover, the property of increasing its enchantment with every hearing.

Libussa is a totally different matter. One of the most majestic creations for the lyric stage, it is Smetana at his grandest. The tramp of armies is in this music, the ring of steel, the flash of falchions. When Liszt was shown the score, he exclaimed in wonder at the boldness of Smetana's harmony: "Not even Wagner would have dared this!" It is easy to understand why the Nazi marauders should have taken immediate steps to forbid the opera when they invaded Czechoslovakia. For the work has dynamite in it and could, I am willing to believe, touch off a revolution much more easily than Auber's Masaniello did in Brussels a century ago.

Smetana, to be sure, designed Libussa for his countrymen only and wanted it set aside for high days and holidays. It is a magnificent pageant, a series of patriotic tableaux, a kind of *mysterium* rather than a close-knit drama or conventional opera. Till recently, much as I loved the work, I thought it of local and strictly nationalistic interest. Today I believe its appeal has immensely widened. Today, with the Czechish folk our allies, I can easily imagine the thrill anyone without even a word of Czech, would feel when Libussa, the queenly prophetess, encircled by heroes and warriors, the Hradcin of Prague, magically illuminated in the background, proclaims in glorious, music, punctuated by pealing fanfares:

Muj drahy národ cesky neskoná.
on neskoná,
on pekla hruzy slavne,
slavne prekona!

the chorus, in ringing fortissimo, echoing her words.

TABLEAU FROM SMETANA'S LIBUSSA

Schumann's Genoveva

From this apotheosis of the Czechish folk to the solitary operas of Schumann and Hugo Wolf is a long step. I know that both Genoveva and Der Corregidor labor under bad historical reputations. Tradition tells us that both works are poor operatic theatre. Tradition has said the same of Beethoven's Fidelio, yet it will not be so many years before we find ourselves called upon to observe the sesquicentennial of that masterpiece. Tradition long ago damned the libretto of The Magic Flute as hopelessly bad. Yet the more trouble we take to study it, the more we see that the libretto of The Magic Flute is one of the best ever written.

Hearing several broadcasts of Genoveva I was more and more struck by the beauty of Schumann's music and its dramatic force. That impression has made me as eager to see the opera on the stage as I am to hear some of the operas of Schubert, whose demerits we have so cheerfully taken on faith. Of course, I do not expect to hear Genoveva at the Metropolitan. But again, how about an organization like the New Opera Company, how about the conservatories?

Hugo Wolf's Spanish Opera

As for Wolf's Corregidor, it is not, I admit, one of the landmarks of opera and it has never lived prosperously in the theatre. Abroad, however, it has a way of coming from time to time out of its grave. Bruno Walter is one of its high priests and when he produced it some years ago in Vienna, I defied the doctor's orders at least four times to go and hear it. I grant you that Wolf in the opera house was no Wagner and no Verdi. But with all its faults this dramatization of Alarcon's famous story of the Three Cornered Hat (the same that Manuel de Falla composed) contains some of the most vigorous as well as some of the sweetest music the great master of the Lied ever wrote. And it is deplorable that such music must remain a closed book to millions because, forsooth, it lacks the "punch" of a Rigoletto or the grandeur of a Tristan!

Janacek's Wily Little Fox

At the opera in Vienna one summer evening I ran across Edward Johnson, just back from a trip to Prague, and bubbling with enthusiasm over Janacek's Prihody Lisky Bistrousky he had just heard there. (The Czechish title, incidentally, means nothing more appalling than The Wily Little Fox.) The piece is a little woodland tragedy, with animals as its chief characters—a touching fantasy in which symbolism and humor mingle with pathos and heartbreak.

Mr. Johnson had it in mind for the Metropolitan, in English. "That is our opera," I recall him saying to me. Much as I, too, had admired the piece, I was skeptical, nevertheless, that a theatre which had so successfully obscured the greatness of Janacek's Jenufa would have much luck with a work far more fanciful and delicate. So I was not in the least surprised when in the fullness of time nothing came of it. But The Sly Little Fox is still there for some operatic producer of initiative and enterprise. May I pass on another hint to the New Opera Company?

Nursery Opera by Ravel

And while we are on the subject of animal life, there is L'Enfant et les Sortilèges, the story of a disobedient brat, who was punished for his outrageous behavior when cats, frogs, birds and even tea-kettles, clocks and books took up arms against him. This ballet-opera, one of the loveliest things Ravel ever did, far surpasses to my thinking L'Heure Espagnole, which for all its wit, is too long-spun and repetitious. L'Enfant et les Sortilèges was assumed into the répertoire of the big Opèra shortly before the war, after a much earlier residence at the Opéra-Comique. Yet the enchanting *fantaisie lyrique*, whose libretto by the novelist, Mme. Colette, reads as well as it acts, endures very easily the proportions of a large audience room and a vast stage. Why are our innumerable ballet organizations insensible to such a treasure? Certainly they ought easily to find the singers, the fantastic costumers and stage designers, to say nothing of the qualified conductors interested in attempting so grateful a job.

The Truth About Rienzi

One evening not long ago an acquaintance whose knowledge of Wagner is well above the average requested me to tell him the God's truth about one thing: Was Rienzi really *so* bad? He had never heard anything but the overture and the Adriano air (about all ninety-nine out of a hundred Americans know of Rienzi, anyway) and he would like to get some kind of a slant other than the ancient legend that Rienzi was only imitation Meyerbeer.

Now, I remember that I, too, was brought up on this legend. I heard a sadly botched production from the so-called Wagner Festival Company nearly twenty years ago but nothing more till the period of the Wagner semi-centennial in Germany nine years back. Then I had Rienzi in abundance. I heard it in Leipzig, in Berlin, in Vienna and could have heard it in a dozen other places. In Berlin alone I heard it ten times on end under Leo Blech. And the more I heard it the more I realized that Rienzi is vastly more than second hand Meyerbeer.

I think it was Bülow who called it "the best opera Meyerbeer ever wrote." Not even that is correct, for three-quarters of Rienzi Meyerbeer would have been absolutely incapable of writing. Neither is it shallow clap-trap, as many so-called devout Wagnerians have liked to call it. As a matter of fact, the wonder is not that there is so much poor Wagner in Rienzi, but so much good. The work is overloaded, as Wagner recognized from the start, and too long. But the pompous Meyerbeerisms are comparatively few. There is more Weber in the score than Meyerbeer, some traces of Italian influence, but more important than this, there is Lohengrin ahead of its time and plenty of Wagner in his riper stages of development.

I wish we might hear Rienzi again not only to renew our acquaintance with some really great Wagner but to learn some straight thinking about this whole problem of the very early Wagner. Nothing is quite so silly as the attitude of certain fanatics who refuse to listen to any Wagner prior to Rheingold or who believe, as the late Lawrence Gilman said of Tannhäuser, that it was written by another person who chanced to have the same name.

Why, even a gloriously effervescent little opera-comique like Das Liebesverbot which, to my everlasting satisfaction I attended more than half a dozen times in 1933, is in its way just as much the real Richard Wagner as Die Meistersinger! And oh! how I wish Americans could have the joy of hearing it!

19th I. S. C. M. Festival for San Francisco

The nineteenth festival of the International Society for Contemporary Music will be held in San Francisco during July. The programs will be devoted to works written during the last five years.

IVA KITCHELL

presented her program of Dance Pantomimes and Parodies in Newark, N. J., on Jan. 27 and Passaic, N. J., on Feb. 3.

CHICAGO: Native Singers Produce Martha—Symphony Memorializes Its Founder

By RENÉ DEVRIES

CHICAGO.—This city boasts more than one fine symphonic body besides the Chicago Symphony Orchestra. Likewise we possess two or three operatic institutions that function after the Chicago Opera closes its short season of five weeks.

The Chicago Concert and Opera Guild has assembled a troupe of young and deserving singers, who under the direction of Silvio Insana are given opportunity to display their talent in performances of sufficient merit to deserve the attention of both public and press. The presentation of Martha at Goodman Theatre on Jan. 11 is an indication of what can be accomplished by a company made up entirely of Chicago talent and capable of holding its own financially and artistically with its elder sister at the Civic Opera House. That the conductor and general director had worked assiduously was evidenced in the fine results which bespeak his knowledge, discipline and ability.

The popular Flotow opera was given in intelligible English by twenty able principals, a large chorus and a good orchestra. The stage picture, designed by Joseph Tessmer, captivated the eye, as did the dancers. The rollicking performance had further to recommend it the fine singing of Dorothy Paulsen in the title role; Lillian Padorr's well thought-out and beautifully sung portrayal of Nancy; the outstanding Sir Tristam of John Carson, the no less effective Lionel of Julian Gabler, and Jennings Fawcett's powerful Plunkett. All the other participants shared in the success of the production.

The large audience showered Conductor Insana with applause throughout the evening, especially after the overture, played as an intermezzo before the second act, with the entire cast on their way through a forest to Richmond Fair. Several other performances are scheduled later in the season. The Chicago Concert and Opera Guild, an independent organization, is fulfilling a long-felt need in giving experience to budding operatic stars.

GINA VAN DE VEER AND MARIA KURENKO,
left, sopranos, at the former's estate in Illinois, testing a novel mode of locomotion.

DR. FREDERICK STOCK.
The conductor of the Chicago Symphony Orchestra is seen on the podium for a concert in Grant Park.

Chicago Symphony Honors Thomas and Dvorak

The Chicago Symphony's first concert in every new year since 1905 has been consecrated to the memory of its founder, Theodore Thomas. This year Dr. Stock made it a double memorial, honoring the one hundredth anniversary of Dvorak, devoting the program entirely to the Bohemian master's compositions. Concertmaster John Weicher contributed his fine art in the A minor violin concerto. The program included the Otello overture and New World Symphony.

Robert Casadesus' three solo appearances may justly be recorded as a succession of triumphs, for the French pianists performance of Beethoven's Emperor and Mozart's A major concertos were models for others to follow. Stock and Hans Lange surpassed themselves in magnificent readings of such familiar compositions as Tchaikovsky's Manfred Symphony and Ravel's orchestral fragments from Daphnis and Chloe. In its first performance here, Mason's Suite after English Folksongs impressed favorably as a work deserving repetition, for it flows along smoothly, melodiously and colorfully.

Milstein and Francescatti in Recitals

Just before reappearing as soloist with the Chicago Symphony Orchestra, Nathan Milstein enchanted the 3200 patrons of the History and Enjoyment of Music Series at the Civic Opera House. Zino Francescatti followed his triumph with the orchestra with an impressive recital at Orchestra Hall. Both violinists, in finest form, were lionized by their enthusiastic listeners.

Daniel Saidenberg Directs Illinois Symphony

Daniel Saidenberg, founder and conductor of the Symphonietta that bears his name, made two guest appearances with the Illinois Symphony Orchestra that brought new laurels to the modest and versatile batonier. His reading of the Tchaikovsky D major symphony was punctuated with many new and fascinating ideas of tempi and colorful effects. His handling of Haydn's Queen of France symphony and Eric DeLamarter's Symphony No. 1 in G minor, were other reasons to rejoice, for not only did he bring out all the beauties of the seldom performed works, but he was able to inject his own enthusiasm and erudition.

Indianapolis Symphony Gives "Pop" Concert

Fabien Sevitsky and his Indianapolis Symphony Orchestra replaced the Chicago Symphony Orchestra and its regular conductor at the eleventh "pop" concert of the current season. Sevitsky and his cohorts of fine musicians were assured tempestuously of the delight they gave those fortunate enough to secure the coveted pasteboards, for all tickets had been sold long before the concert.

Enya Gonzalez at Arts Club

Enya Gonzalez, soprano, well remembered here for her Cio Cio-San with the Chicago Opera a year ago, charmed a discriminating audience at the Arts Club with a program of Philippine folk songs and ditties by Spanish composers.

Kipnis at Woman's Symphony's Final Concert

At its fourth and final concert the Woman's Symphony Orchestra reflected the splendid discipline and expert guidance of a conductor who grows annually as a leader. Izler Solomon, who always features works by American composers, this time chose Joseph Wagner's Variations on an Old Form and Randall Thompson's second symphony. The first scored only a *success d'estime* at its initial performance here, though deserving better response, for it is far from being commonplace and is built on old patterns cleverly modernized and effectively instrumented. The symphony, American to the core, caught the fancy of the hearers. Alexander Kipnis, the soloist, selected arias from Moussorgsky's Boris Godounoff to reintroduce himself in a city where he had left unforgettable memories. The monologue, hallucination and death scenes must be sung brilliantly to arouse an audience to such a pitch of frenzy as greeted Kipnis.

Bertha Ott Recitals

Howard Silberer, artist pupil and assistant of Rudolph Reuter, in his annual piano recital under the direction of Bertha Ott at Kimball Hall, displayed the many qualities that have placed him high in the esteem of the public in a taxing and well arranged program

Josephine Swinney, mezzo-soprano, and Leo Heim, pianist, in their joint recital under the same management, strengthened the good opinion formulated at the time of their debuts and interested a large audience in a program quite out of the ordinary.

Federated Music Clubs' Mid Winter Meeting

At the mid-winter board meeting of the Illinois Federation of Music Clubs at the La Salle Hotel, its president, Mrs. Royden J. Keith, stressed the necessity now more than ever of federated strength. The two-day program was full of interest and the entertainment, arranged by Mrs. Charles A. Pardee, program chair-

(*Please turn to page* 128)

A CONCERT CONFERENCE.
Guiomar Novaes, pianist, seated, discusses musical matters with Ralph McAllister, right, director of the Adult Education Council of Chicago, and Manoah Leide-Tedesco, conductor.

American Music Publishers Meet Crisis

American publishers as well as American composers stand to gain much by the war. Foreign publications, for which there has been a diminishing demand, ultimately may become less important while American issues will take their place.

"Take the Peters edition, for example," said Joseph A. Fischer, vice president of J. Fischer & Bro., New York. "For years teachers used this edition exclusively. Now they prefer American editions. Our schools are better than those abroad; they are turning out much better composers and in large numbers. No longer is it necessary to go abroad to complete one's musical education.

"As a whole, I should say that the publishing field does not feel an immediate effect of national or international upheavals. In time, however, I look for an upswing particularly in the matter of compositions bearing on the national spirit. These might be songs for marching, songs of the workman, songs of the mine, in a word inspirational songs.

The War Breaks

"The war broke upon us with such suddenness that everything had to centre upon organization for creating materials. Organized music, such as we had in the last war, in the drives, in the factories, in the camps, generally for inspirational purposes, had to be deferred momentarily, but it will come again.

"This suddenness had another effect: in the last war the clouds were long in gathering, but even then our first war songs came after publishers in other countries, in the war before we were, had had opportunity to try them out. Take Tipperary as an example.

"So it is today. The first song to have a general appeal was There'll Always Be an England, which I heard months ago in Canada. We were still not in the war at the time.

"But we are being flooded by composers. Already also there is plenty of indication that patriotic songs will be called for. National spirit demands it and clubs and other organizations will assist this demand.

Supplying New Songs

"There will, however, I feel, be no new national anthem developed. The Star-Spangled Banner has too much tradition back of it to be replaced. Our real national songs never change for this reason. But I do expect many new songs to be brought out. I do not mean rabble-rousing numbers but real songs.

"For example, we are issuing a series by William Grant Still, based on national subjects such as State papers of Lincoln, William Penn and Washington's Prayer. One thing I like to notice is the absence of hysteria. We have not yet experienced any demands for changes in texts, translations, and I honestly hope that does not happen. Our impression has been of a much more saner attitude being displayed. In the last war, hysterical cries went forth condemning everything that smacked of the nationalism of our opponents. I don't believe the works of Puccini, Strauss and other composers, contemporary or past, will suffer in any degree. The nationalism of a composer of an enemy country is more forgotten than ever. Actually as a nation, we feel less at war with the German and Italian people than with the powers that are controlling such enemy countries.

Copyright Problems

"Likewise, I believe international copyright agreements will be kept. If we started pirating here, publishers abroad might do likewise and the publishing business is not merely for a year, or the duration of a war, it goes on and on and I believe we all are cognizant of this and would not want to create any feeling.

"In regard to works of Sibelius, I note only that judging by the programs, he is getting a goodly share of attention. Our American composers, due to Fabien Sevitzky and other conductors, are, however, getting more attention. It is my feeling that in the matter of standard works, a gradual but not too serious drop of such works will eventually be felt but this will be due to the incorporation and addition on programs of compositions used for morale building.

Paper Not Now Scarce

"From the standpoint of actual publication, we have not had difficulties as yet with securing paper, except for books. Our real problem is transportation of it and there have been delays in this. Also, the government has clamped down on the use of chlorine which is needed for military purposes. We need it as a paper whitener. Metals also are hard to get although there is not a great deal of plate making being done.

"The increased costs of production have forced us to make slight increases. However, this has not caused us to cut down

JOSEPH FISCHER,
Vice-President of J. Fischer & Bro.

on the amount of publications. Instead of plates, much of the press work is being done by new processes.

"One thing we are watching is taxes. We cannot stand too much because we do not make big profits. To create 100 pieces of an article might mean a profit for some manufacturers. We have to print in bulk although some of the printed matter may lie on our shelves for a long time and with added production costs and sales costs, our profit is never immediate. So we have to keep an eye on the tax program.

"But the war has given us a wonderful opportunity of getting deeper into the field. We can serve the American public and the American composer better than ever before."

"The effect of the war to date on music publishing has not been marked; no one can foresee how it will affect us in the future," said A. Walter Kramer, managing director and vice president of the Galaxy Music Corporation.

"Specifically, the types of composition submitted for publication have not varied greatly; composers consider certain publishers especially suited for certain works. Patriotic songs are naturally always more in demand in war time, but the kind of patriotic song with the quick appeal, that becomes the rage, is rarely of the kind which publishers like Galaxy issue. Our patriotic songs are of the type more in the standard class.

"For example, Sibelius's Onward, Ye Peoples, which we published in 1939 for mixed, male and women's chorus, for orchestra, band, organ, etc., has loomed up this season as a patriotic number, although it was not conceived to be. The text seems very appropriate to the times, and, accordingly, this very successful chorus has been and is being performed from coast to coast on patriotic occasions. In October, the song edition was first issued and is being sung by several prominent singers.

"Another stirring patriotic number is Forward We March by the song composer, Clara Edwards. We have published it also for chorus and as a song and it is being used in schools all over the country.

Strauss Score in English

"Works of Richard Strauss record as great an interest in the performances of his operas this year as any other, despite the war. The Metropolitan has given Rosenkavalier, the San Francisco Opera and the Philadelphia Opera have performed it—the latter in a new English version.

"One thing is certain, however, and that is that the works of the American composer, who has always felt that he was given too little opportunity in his own country, will be heard more often in the emergency. If the American listening and supporting public ever decides to take to its heart the American composer of serious music, that is, concert music of the best quality, all will be well. Perhaps it will, if it hears his music often enough, which it certainly has not in peace time. This more frequent performance of his works may solve the problem.

New Composers Listed

"Galaxy Music Corporation has again this year introduced compositions by a number of new and little known names in its policy of recognizing merit. Among these are Nedric Baugh, Molly Bernstein, Jane Diederichs, Sarah Louise Dittenhaver, Effie Kalisz, Edwin Liemohn, Orvis Ross, Nellie Test, Mildred C. Turner, six of them women. 1941 has seen publication by us of works by Richard Hageman, Mario Castelnuovo-Tedesco, Charles Wakefield Cadman, Harvey Gaul, David Stanley Smith, Philip James, T. Tertius Noble, Channing Lefebvre, Emerson Whithorne, Powell Weaver, Richard Kountz, Horatio Parker, Franz Bornschein, Katherine K. Davis, Gustav Klemm, Alfred Whitehead, Carl F. Mueller, George Frederick McKay, Laurence Powell.

"Thus we balance new aspirants with musicians who have already won a place in the composers' hall of fame."

A. WALTER KRAMER,
Composer, and Managing Director of Galaxy Music Corp.

American publishing firms will have to take over the issuance of standard compositions in this country in the opinion of William D. Shaw, of the educational department of G. Schirmer, Inc.

"The war is making it necessary for American publishing houses to issue in this country certain publications that formerly were available only in foreign editions," said Mr. Shaw. "Of course, this is an economic matter and the reissues will undoubtedly only be those that enjoy demand sale. Considering the large amount of compositions of the standard classic composers and even many American composers whose material has been available only in foreign publications, it is easily understood that much of this material has been sold out in the United States and substitutions must be used principally because much of the material is controlled by copyright and cannot be reprinted in this country except by special permission.

Using Some Songs of Last War

"Compared with the last war, there is a consistent demand for patriotic songs but this war is so close to the other that people are using a great many of the first World War numbers, particularly those in the so-called 'popular' group. This war seems a bit different than the former one inasmuch as it definitely seems to be more serious due to the swiftness of events.

"Because more people are taken away from school and their usual leisure time activities, they don't have time for serious music study and there is less demand for the standard works.

"Except for a few cases, such as the current discussion of opera in English, there has not been a noticeable demand for translations of German, Italian or other foreign language texts. In the matter of material depicting Japanese situations, such as Mikado, however, we have had a dozen schools send back purchased copies of this score which they already had in production and with little or no explanation.

Contemporary Composers Unaffected

"Although the Sibelius 'rage' is only a murmur of its former self, there is no noticeable lessening in the demand for Puccini, Richard Strauss and other contemporary composers and as yet there is not much of an effect on new trends in music publications.

"Since we have to face the fact that materials are now to some extent on the priorities list, we probably will find some more difficult to get in the future. Paper is still coming although long in arriving.'

U. S. PUBLISHING SITUATION VITALLY AFFECTED BY WAR

Results of World War II are already being felt by publishers in the United States. New American issues of classics are being brought out in increasing volume, to take the place of older European editions, no longer available. However, international copyright agreements are being respected.

A great demand for patriotic numbers and stirring marching songs has suddenly arisen. American creative figures are receiving more attention, as new works by composers of other countries are unavailable or not popular with concert and other groups. Numbers from the first World War are finding a new popularity. Taxes may affect the publishing field; concert courses and other agencies. As yet, there is no shortage in paper and other essentials for printing.

Such are the points developed in the Musical Courier's survey.

"A great Concert Star"

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HAS A PHENOMENAL VOICE—
Olin Downes, New York Times
December 4, 1940

ZINKA MILANOV

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Photo by Morse

"PERCY GRAINGER, who defies the passage of time with his unquenchable zest for life and seems on the stage to be not a day older than when he came to this country 25 years ago, played brilliantly in the Saint-Saens concerto. His forthright reading of the piano part, virile in the command of plangent dynamics and tonally suave in the poetic passages, pleased the audience so highly that he was recalled nine times in all."—*The Washington Post*

"HIS technical equipment has become almost intuitive, leaving the mechanical side of his art subservient to the message of the composer. He has the true 'singing tone' and his sympathetic mastery of the pedals allows him to project exquisite tone colorings and unusual dynamic effects . . . Summing up the complete program, it was one of the most delightful musical treats which this reviewer has enjoyed in a particularly full schedule of concert going."

—*Albany Times-Union*

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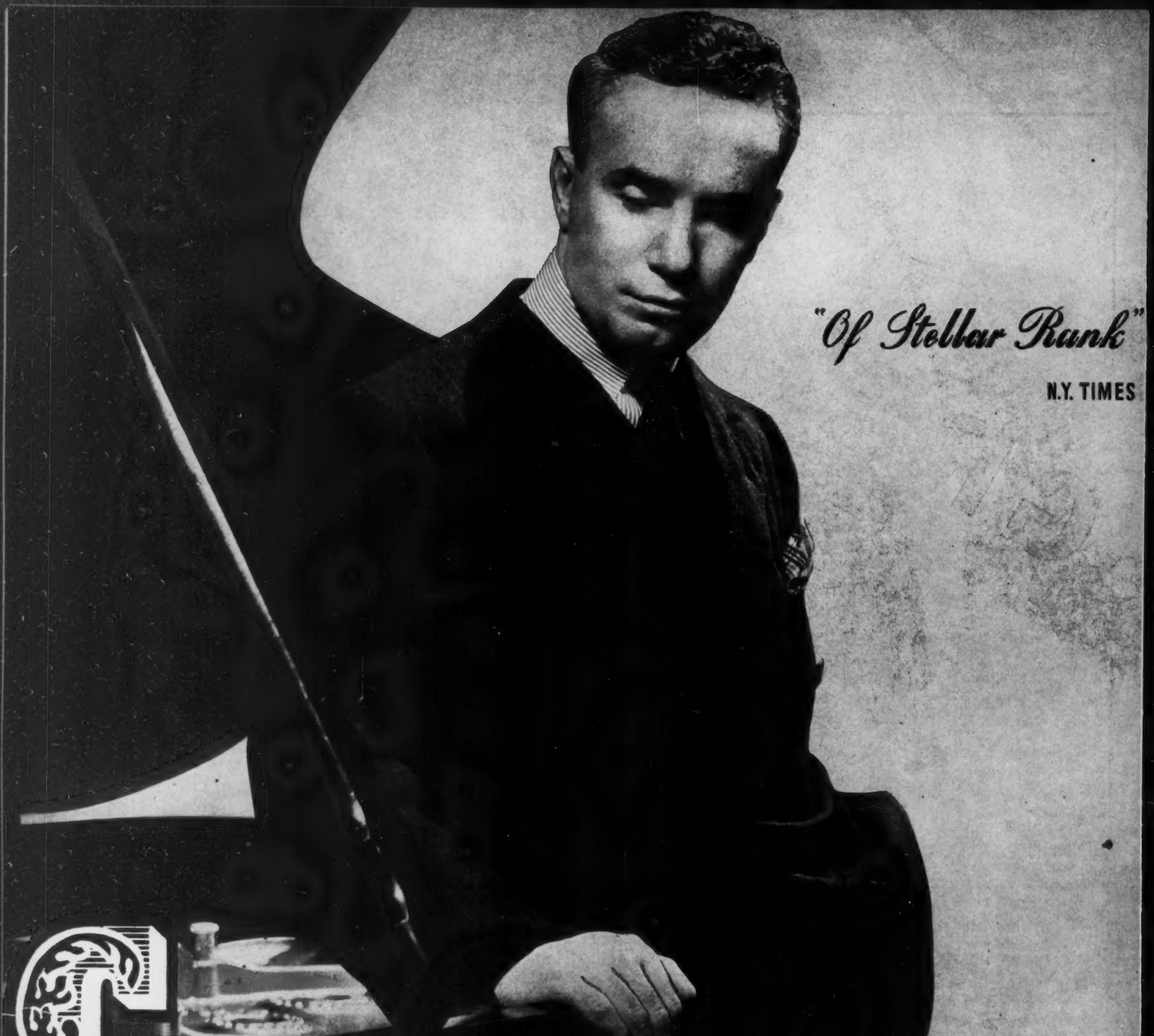

"Of Stellar Rank"

N.Y. TIMES

GORODNITZKI

"Among the Greatest"

Sascha Gorodnitzki played last night to a *huge assemblage* of admirers in Carnegie Hall. He got off to a classic start with Bach's Prelude and Fugue in G minor, followed by the F minor choral, "Ich Ruf' Zu Dir, Herr." He set a standard of probing pianism to which he clung all evening. Breadth, poise, an abiding sense of tone values were in his readings from the Leipzig master. Beethoven's Waldstein sonata next came in for a searching treatment combining technical thoroughness and poetic application of dynamics.

Terrific is the only word for the rendering of Brahm's Paganini Variations that followed. Gorodnitzki has tackled these keybord labors of Hercules before, yet probably never with such unflagging elan and technical security.

The two books of variations are staggering in their multiple ingenuities. Mr. Gorodnitzki forged ahead on all cylinders and reached the finish line with flying colors.

Poulenc and Chopin completed the program. The audience was in *highly demonstrative* mood.

Louis Biancolli, New York World-Telegram, November 30, 1941

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Metropolitan Opera

Djanel Bows as New Carmen Under the Baton of Beecham

By HERBERT F. PEYSER

HERBERT F. PEYSER

By rights the Metropolitan's first Carmen of the season the afternoon of Jan. 24 should have been an extremely exciting affair. In the first place, the conductor was Sir Thomas Beecham, who harbors a deep admiration for the work, is new in it here and ought, in the nature of things, to have made the occasion immensely stimulating. In the second, one was offered a brand new Carmen in Lily Djanel, from Belgium, Paris and elsewhere. At the Opéra she is (or was) something of a Salome specialist, but now and then went down to the Rue Favart to sing Carmen at the Opéra-Comique. I never heard her in the role, for during my last residence in Paris a virtual strangle-hold was held on the part by Renée Gilly, one of the daughters of the late Dinh Gilly.

Actually, the afternoon was behind anticipations. Sir Thomas's tempi were faster than anything in the memory of the oldest inhabitant. Sometimes the result was invigorating, sometimes it was not. Again and again one had the impression of light without heat, fire without glow. Nietzsche said that Bizet's music "ran on light feet." He did not say that it ran like a race-horse. Yet again and again Sir Thomas's Carmen appeared to do just that.

There are pages in this matchless score which simply refuse to give out all that is in them when they are whipped. If one did not know that Sir Thomas has a leaning toward speed, one might have gathered that he was irritated. I, for one, should not have blamed him if he repeatedly had been. For much of the orchestral playing was execrable and there were times when conductor and players appeared to be pulling in opposite directions. This did not help the doings on the stage, and more than once grave discrepancies occurred between singers and instrumentalists. Every now and then some conductors appear to forget that singers have to breathe!

I regret that Mme. Djanel could not have made her New York début as Salome, a part in which she is extraordinary. Her Carmen—at least as it was on this occasion—does not compare to it. It is rather a long time since local operagoers have seen a new exponent of the gypsy baggage and expectations on this occasion undoubtedly ran high. Mme. Djanel is tall, slender and mobile. She has not the fateful presence, the sensuousness, the quality of unmistakable fascination one remembers in the outstanding Carmens one has known. I myself found in her impersonation few striking departures from the well-worn conventions, and a good deal of it seemed, for all its agility and facial play, commonplace and underdone. Such a detail of "business" as biting an apple and vigorously spitting it out just as José begins his Flower Song is, to say the least, in questionable taste. (Anyway, if Carmen eats any fruit whatever it ought to be an orange, not an apple.) On the whole, I prefered Mme. Djanel in the closing scene of the opera, where she took fire as nowhere else. Musically, a number of details were open to criticism. Moreover, the part lies low for her. Her upper tones are variable, sometimes full and in tune, sometimes edgy and insecure.

The newcomer was cordially received, though individual opinions differed sharply as to her qualities. Probably the most effusive and prolonged applause of the afternoon went to Licia Albanese, the Micaela of the day, for her third act air. This she sang with a smoother flow of tone than she commanded in the earlier scenes. Of course, she ended the aria with that high B flat which Bizet never wrote, yet roundly and on pitch. Charles Kullman must be thanked for a sincere, well sung Don José and he played the final scene, especially, with true dramatic vigor. As Escamillo Leonard Warren is miscast, musically and otherwise. Among the lesser figures the Zuniga of Norman Cordon stood out conspicuously. Mmes. Votipka and Ohlheim and Messrs. Kent, Cehanovsky and de Paolis filled the remaining parts.

Astrid Varnay Sings Elisabeth

Astrid Varnay put to her credit another substantial achievement in the repetition of Tannhäuser on Jan. 23 when for the first time here she undertook the holy Elisabeth. In some respects the part is the best thing she has done so far. It was distinguished throughout by astonishingly sensitive acting which, if it often gives the impression of careful calculation rather than of spontaneity, is always in good taste and always resourceful and rich in details that illuminate the dramatic and psychological aspects of the rôle. Fine instances of such instinct and intelligence were to be noted in Miss Varnay's subtle nuances of expression during the tournament of song and particularly in the scenes of intercession and the vain, heart-broken search for the returning pilgrim. Moreover the quality of girlishness the singer was able to bring to her impersonation enhanced its charm. Vocally she was not at her best in the Dich Theure Halle, which was delivered with thin, unsteady tones, sometimes untrue to pitch. The dramatic moments of the second finale (what a shame that this is not given complete at the Metropolitan!) and, in the third act, the prayer found her in much securer control of her voice.

Other leading singers of the evening were Messrs. Melchior, Janssen and Kipnis, with Kerstin Thorborg replacing as Venus the indisposed Karin Branzell.

Wagner Cycle Opens

The Metropolitan's annual Wagner matinee cycle got off to a languid start on Jan. 22 with a depressing performance

(*Please turn to page* 32)

International News Photos, Inc.

FREDERICK JAGEL RECEIVING AWARD

voted by 5,000 boys of the Northeast H. S., Philadelphia. The Metropolitan Opera tenor takes his place with Prof. Albert Einstein, Herbert Hoover and Thomas E. Dewey as recipients of the award, having been chosen as "outstanding personalities contributing to the culture of this country."

LILY DJANEL,

who made her Metropolitan Opera debut as Carmen.

Photo by Ray Levitt

LUCILLE MANNERS CONGRATULATES NADINE CONNER,

holding flowers, on the latter's debut as Pamina in Mozart's The Magic Flute at the Metropolitan Opera. Miss Manners, third from right, was among the first to greet the California soprano backstage.

MONNA MONTEZ,

prima ballerina of the Metropolitan Opera. She also returns to the Rainbow Room in New York for a six weeks' engagement during February.

New York Operatic Events Range from Wagner to Gershwin

(Continued from page 31)

of Das Rheingold. When things go badly with a Wagner opera the first place to look for the source of trouble is in the orchestra and especially on the conductor's stand. Mr. Leinsdorf occupied the latter and he was perhaps the chief cause of the afternoon's torpors. Rheingold is simply not his opera and never has been. His treatment of the score was persistently small-scale, his tempi too fast, his reading altogether deficient in line, in cohesiveness, in breadth and hence in grandeur and poetic atmosphere. Inevitably these failings communicated themselves to the rest of the performance, which was spotty, colorless and threatened to fall apart. The orchestral playing lacked thrust, accent and luster.

On the stage, barring a few isolated features, things were not much better. The names of both Lothar Wallerstein and Désiré Défrère stood on the program as responsible for the stage direction and management. I had not the impression that there was very much of either. Possibly the idea of having people sit down when they usually stand up (the giants, for instance) was Mr. Wallerstein's; I seem to remember that nuance from his Ring productions in Vienna. I wonder if it was his idea to make Loge lie down as the gods entered Valhalla and emit cynical cackles in the manner of Mephisto (somehow I do not recall this bit of business from René Maison before).

In any case there was little that contributed to a profounder illumination of Wagner (who late in his life complained that most people who produced his operas seemed chiefly anxious to show that they knew his business better than he did). I should be interested in knowing who ever hit on the idea that the enslaved Nibelungs should express their terror in the stylized movements of the ballet. I should also like to know why the Rhinedaughters must look like submerged bags and remain for the most part in one and the same place.

The Fricka of Mme. Thorborg and the Erda of Mme. Branzell are old, dependable impersonations, if of varying merit. Mme. Jessner's buxom Freia was duly in the afternoon's picture. Mr. Maison's Loge, an old friend, I prefer without its Mephistophelian trimmings. Mr. Olitzki's Alberich is routine rather than malign and sinister; routine, also, Mr. Laufkoetter's Mime and the giants of Messrs. Cordon and List. A newcomer from Alabama, Osie Hawkins, made a creditable debut as Donner, though he lacks stature. He may prove useful in other rôles. Julius Huehn's Rheingold Wotan, exhibited for the first time, is still very rudimentary, deficient in repose and majesty and too much addicted to an excess of nervous, rapid movement. Mmes. Steber, Paulee and Olheim were the Rhinedaughters of the day.

PETER PAUL FUCHS,

youngest member of the musical staff of the Metropolitan Opera, made his first appearance on Dec. 28 as conductor, directing ballets from Aida. On subsequent Sunday evenings he led the orchestra and ballet in excerpts from The Bartered Bride and Lakmé. Mr. Fuchs accompanied Salvatore Baccaloni when he sang for the Metropolitan Opera Guild's lecture on Carlo Menotti's opera, The Island God.

ELEANOR STEBER UNVEILS PORTRAIT

made of her by Milner Benedict, of Atlanta. An informal reception in the Metropolitan Opera soprano's home marked the event. Among the guests were Paul Althouse, Mona Paulee, John Carter and other Metropolitan colleagues. Miss Steber, now in her second season at the opera house, has been heard this year as Sophie in Rosenkavalier and Micaela in Carmen.

Other Opera Events

Lohengrin in First Hearing

An uncommonly absorbing performance was this first Lohengrin of the season on Jan. 9 with conductor Leinsdorf and his cast in superb estate. Everything seemed to co-ordinate and click, and the enthusiastic spirit on the stage found ample echo from the houseful of listeners.

Lauritz Melchior has long made Lohengrin one of his most characteristic roles, and he sang and acted it masterfully of course, but on this occasion, with an additional measure of tenderness to leaven the heroic stress.

Astrid Varnay was the Elsa, giving lovely tones and youthful suggestion to her contribution. Despite her limited experience, she has fine command of the broad Wagnerian style.

Kerstin Thorborg made Ortrud a dominating figure of passion and vengeance. Herbert Janssen was a resonant Telramund. Leonard Warren scored a truly outstanding hit as the Herald, which is a remarkable fact in view of the brevity of the part. Norman Cordon gave a dignified and full-toned account of the King.

Traviata Cast Changes

For its fourth performance of the season, Traviata had only two changes of cast on Jan. 14, when Charles Kullman took the part of Alfredo, and Leonard Warren was the elder Germont.

Kullman's essentially lyric voice and style were at home in the music of his role, and he colored his impersonation admirably with romantic ardor.

Continuing the list of successes he has been scoring recently, Leonard Warren again registered as an operatic singer of striking attainments, delivering his measures in fluent and finished manner.

Jarmila Novotna was the Violetta, and furnished an attractive portrait, engagingly sung and vocalized. Panizza conducted.

Janssen Replaces Huehn

Lohengrin was repeated at the matinee, Jan. 17, with the same cast as at the performance the previous week and again under the leadership of Mr. Leinsdorf. Julius Huehn, who was to have been the day's Telramund, being indisposed the role was sung once more by Herbert Janssen.

Don Giovanni Repeated

The ninth week of the Metropolitan season opened on Jan. 19 with a repetition before a large audience of Don Giovanni. This time Irene Jessner was the Donna Elvira, while at a late moment Marita Farell replaced the indisposed Bidu Sayao as Zerlina. Otherwise the cast was the familiar one, with Rose Bampton as Donna Anna and Messrs. Pinza, Baccaloni, Crooks and Kent in the other leading roles. Bruno Walter conducted.

Kipnis Sings Nilakantha

Alexander Kipnis' first performance in New York of the role of Nilakantha was a feature of the third Lakmé on Jan. 21. The cast was again headed by Lily Pons, who had a particularly good evening, and whose tones of glistening quality were largely accurately placed. She had an ovation after the Bell Song, and throughout exerted her usual winsome charm in the role. Mr. Kipnis' powerful enactment helped materially in raising the dramatic temperature of Act II, and his richly felt singing and credible appearance as the vengeful priest gave potency to his portrayal. Others heard were Raoul Jobin as a somewhat stentorian and unromantic Gerald, Irra Petina as a fine-voiced and well-composed Mallika, and in other roles, Annamary Dickey, Doris Doe, Lucielle Browning and George Cehanovsky. John Carter deserved special mention for his suavely sung and well acted Hadji. Wilfred Pelletier conducted. The ballet divertissement was danced with colorful authenticity.

Porgy and Bess Revival Scores

By HERBERT F. PEYSER

At the Majestic Theatre there is in progress a revival of Porgy and Bess, that hectic and highly colored piece about life in a southern negro slum, which raised a considerable stir some years ago when presented first as an outright play (then called simply Porgy by its authors, DuBose and Dorothy Heyward) and subsequently fitted with music by the late George Gershwin. The show seems to have lost none of its drawing power, for the theatre is packed nightly and tickets, I understand, sell weeks in advance. I did not see the earlier productions and consequently cannot tell from first hand experience in what respects the present one differs from its predecessors. The cast—all negro, except for two minor parts—accomplishes prodigies of vividness, realism and perfection of dramatic atmosphere and effect. The performance is a negro world to the life and totally free from the slightest inhibition or artifice.

Some changes have been made, it appears, since Porgy and Bess was last played here. The original is said to have been about three-quarters of an hour longer—and it is long enough, in all conscience, as it is now. Various recitatives, moreover, are today replaced in large degree by spoken dialogue. Recitatives were used, it appears, to convince people that what they were hearing was "opera." The present program avoids a classification of the show, so that audiences may decide for themselves just what it is. "Folk Opera" is

(Please turn to page 93)

Larry Gordon Photo

"EZIO PINZA NO PARKER,"

the Metropolitan Opera bass tells all and sundry as he arrives at the opera house with a sign on the door of his car. Pinza pledged himself to enroll the Metropolitan artists in the New York City campaign against parking in the streets.

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A "Must" on Your Concert Calendar

N. Y. Concerts Schubert Sonatas Played by Schnabel—Mozart Festival Includes Opera Staging

By HERBERT F. PEYSER

The second lap of Artur Schnabel's progress through Schubert's piano music at the session of the New Friends of Music in the Town Hall on Jan. 11 covered the Impromptus (published as op. 142) in C, A flat, B flat and F minor, the B major Sonata, designated as op. 147, and the A major Sonata of those grandiose three of Schubert's last year on earth.

The two sonatas—still music of the future, if the truth were known—were something to treasure in the memory. Mr. Schnabel plays them with the devotion that comes from life-long love and study and with the zeal of one dedicated to a glorious mission. Possibly other pianists might here and there adopt a different angle of approach. I can think of few, however, who have penetrated deeper into the narrow of this music. It takes a mentality like Mr. Schnabel's to illuminate the too rarely heard B major sonata as it was on this occasion. What a work it is and with what a sense of unity and vitality the pianist filled it! When you hear the tremendous A major encompassed in this fashion what becomes of all this scholastic chatter about the formal weaknesses of Schubert's sonatas? And where was Schubert more piercingly lovely and at the same time more starkly and terribly dramatic than in that matchless andantino?

The Impromptus offered much that was notable and large-scale, but I confess that sometimes—as in the B flat one, with the variations—I prefer a more lyrical, or if you will, a more sentimental treatment. This music is sentimental and none the worse for that reason. Mr. Schnabel's performance, if a cherishing one, was predominantly intellectual.

More Schubertiana

The sonata in G major (called Fantasy by its first publisher), the one in A minor, op. 42 and between them the three posthumous pieces in E flat minor, E flat major and C, written in the composer's last year, were the works offered by Schnabel in the Schubert session on Jan. 18 at the concert of the New Friends of Music in the Town Hall. It is really astounding how much unknown territory remains for the average American concertgoer to discover in these absurdly neglected works. How many, for instance, are really familiar with these three superb posthumous piano pieces which formed the middle of Mr. Schnabel's program? Schubert's piano writing is not in the true, liberated keyboard idiom of Chopin, Schumann or Liszt and this is probably one reason for its comparative neglect by the virtuoso type. But what an infinity of beauty and meaning Mr. Schnabel is able to get out of it by the profound love and understanding he brings to it! Again one had from his playing the intensely moving impression of a spirit raptly communing with itself, for the artist, discoursing this music, seems to be unaware of listeners and to be playing for himself alone. "Give me Beethoven sonatas for intimate communion," once said Wagner. He might have added those of Schubert, as well.

HELEN TESCHNER TAS,

American violinist, will be heard in a New York recital at Town Hall on Feb. 21. The program includes compositions by Tartini, Mozart, Bach, Beethoven and Ravel. Ernst Victor Wolff will be at the piano.

ANTONIO BROSA

does not take time away from the violin even when he has his portrait painted. Here he is shown busily practicing, while Josef Scharl, Munich artist, works on his picture.

A "Mozart Festival"

The so-called Mozart Festival held in Carnegie Hall the evening of Jan. 17 began as a symphony concert and ended as an operetta. For the first half of the entertainment fifty-five members of the Philharmonic-Symphony sat on the stage and played Mozart under the direction of the valiant Otto Klemperer, with Mischa Mischakoff and William Primrose in occasional solo capacities. For the second, the orchestra moved down a peg and sat on the floor of the auditorium, while a company of singers occupied the stage, one of them impersonating such a Mozart as probably never was on sea or land. The music dispensed, however, was more or less the real Mozart.

After a Star-Spangled Banner inevitably shorn of blare of brass and crash of cymbal Mr. Klemperer led his forces through the overture to Don Giovanni (with Mozart's own concert ending), a fine performance of the cherishable Double Concerto for violin and viola, with Messrs. Mischakoff and Primrose ably sustaining the solo parts, and a rousing one of the Haffner Symphony. Between the two last mentioned works Mr. Mischakoff contributed a precipitous rendering of the familiar Rondo from the Haffner Serenade. After conductor and soloists had been rousingly acclaimed curtains were drawn and things put in readiness for the later delights of the occasion, referred to on the printed bill as an "opera by Wolfgang Amadeus Mozart" called The Impresario.

Now, Der Schauspieldirektor, of which this is an English version by Don Wilson and Felix Popper, musically "adapted" by Felix Guenther, was, of course, a little comedy with music which Mozart and Stephanie the Younger (who furnished the text of Die Entführung aus dem Serail) wrote early in 1786 for a festivity given at Schönbrunn by Joseph II. It dealt with a theatrical manager and two squabbling singers called respectively Mme. Herz and Mme. Silberklang. The score consisted merely of an overture and four musical numbers. Long after Mozart's death all sorts of adaptations began to be made. In 1845 Louis Schneider, in Berlin, had the idea of introducing the composer himself as one of the characters, somewhat as the authors of the Dreimäderlhaus (Blossom Time, if you will) put Schubert on the stage surrounded by defacements of his own music.

There must still be many who recall the version made about thirty years ago by the late H. E. Krehbiel and Sam Franko, in which Albert Reiss, David Bispham, Mabel Garrison and Lucy Gates gave really delightful performances. The present version, follows the Krehbiel lines without being remotely as good. The songs An Chloe and Warnung in orchestral vesture are among the musical numbers dragged in. The performance, well conducted by Felix Wolfes, amused the large audience, but except for Stella Andreva, as one of the rival prima donnas, was wholly amateurish. Robert Marshall played the part of Mozart, Fritz Essler that of Schikaneder, the "impresario" of this as he was of the Krehbiel version.

Busch Leads Philharmonic

In place of Brahms' Fourth Symphony from his first program Fritz Busch placed on his second Philharmonic-Symphony bill, Sunday afternoon, Jan. 18, the familiar G major Symphony of Haydn (B. & H. 88), with the Ravel Alborada del Gracioso another departure. Otherwise the program began, as before with Verdi's Luisa Miller overture and finished with Dvorak's last symphonic poem, Pizen bohatyrska (*Anglice*, A Hero's Song). Mozart's pleasant but trifling Six German Dances (K. 571), things which the composer of Don Giovanni had to turn out by royal command after he had stepped into Gluck's shoes (at less than half of Gluck's salary) completed the afternoon's moderate pleasures.

For in good truth it was not a very enlivening two hours. Perhaps a touch of unseasonable warmth kept many away. For me the most exciting feature of the entertainment was Mr. Busch's big, red-blooded performance of the Verdi overture, which proved once more that the conductor, if not an Italian, can be a big and vivid expositor of Italian opera; and that, like his friend Mr. Toscanini, he knows how important it is to take this early Verdi seriously. His Haydn was also very much alive, if not without a touch of that rigidity I sometimes feel even in Mr. Busch's best conducting. As for the Alborada del Gracioso, for even a small mess of pottage I'll gladly sign away my rights ever to listen to it again. The rarely heard Dvorak tone poem people used stupidly to reproach it for not being a Heldenleben—which naturally it is not. But if not great Dvorak, it is not bad—though for the first ten minutes of the opera Rusalka, written not very long after, I'd cheerfully make anyone a present of ten scores like The Hero's Song.

Abravanel and Gundry with N. Y. Orchestra

The feature of the concert of the New York City Symphony Orchestra, conducted in Carnegie Hall the evening of Jan. 18 by Maurice Abravanel, was the remarkably fine playing by Roland Gundry of the Glazounoff violin concerto. This is almost as stupid and empty a work from a musical standpoint as anything in the fiddler's répertoire, yet the young man performed it with such a fine quality of tone, such taste, poise and address that one became momentarily reconciled to the shallow, unoriginal music. Mr. Gundry overcame its technical obstacles with ease and nothing worse than a

(*Please turn to page* 66)

GUSTAVE KOTANYI,

under whose management a Mozart Festival was presented in Carnegie Hall, New York, on Jan. 17.

Photo by Noguera, Caracas

• • •

AN INCOMPARABLE ARTIST — HER GREATEST ROLE, TOSCA

•

Chicago Tribune, Dec. 2, 1941

"GRACE MOORE TRIUMPHS IN ROLE OF TOSCA"

"Her second act colloquy and struggle with Scarpia maintained a continual accumulation of power and excitement. Her voice took on luscious beauty; she delivered the high, climactic phrases with impact and certainty, and she sang the 'Vissi d'arte' aria with poignant lyric warmth. Moreover, her voice continued to increase in radiance and expressiveness thruout the opera, until her singing in the last act quite surpassed any of her previous achievements here in its fluency and ease and in the solidity of her superb high B and C. Her acting likewise was the best in her Chicago career. This, then, was the peak of Miss Moore's accomplishment up to the present."

•

BEGAN 12th SEASON METROPOLITAN OPERA
Dec. 18th in Tosca

BEGAN 5th SEASON CHICAGO OPERA
Dec. 15th in Tosca

BEGAN 3rd SEASON ST. LOUIS OPERA
Oct. 25th in Tosca

DEBUT 1941 SAN FRANCISCO OPERA
Oct. 29th in L'Amore de Tre Re

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ECHOED—Chile: "Thousands greet Grace Moore in person in packed concert hall and outside on streets, and cheer her great art and personality."

EXCLAIMED—Dominican Republic: "Thrilling crowd warmed to highest enthusiasm in our remembrance by magnificent performance of a great artist."

BRAVAED—Puerto Rico: "The most thrilling artistic triumph in 20 years of music scored by our own Grace Moore—all hail to her forever!"

ENCORED—Argentina: "Before a large audience, Miss Grace Moore, the celebrated star of opera and stage, last night made her debut at the Colon. Her success could not have been greater or more merited. Many of the audience arrived skeptical, but soon Miss Moore's exquisite voice, with its warmth and quality, coupled with her poise and the elegance of her musical knowledge, conquered the admiration of all, so that at the end of the performance, she received a warm and real ovation."
—La Prensa

CLIMAXED—Peru: "Grace Moore breaks by large margin the record ticket sale established in 1925 by the reception held for Prince of Wales in greatest artistic triumph in years."

OVATIONED—Venezuela: "Never has there been such a crowd at the Teatro Municipal. The audience occupied every available seat and overflowed onto the stage. The President of the Republic was present. A tremendous ovation greeted the singer."

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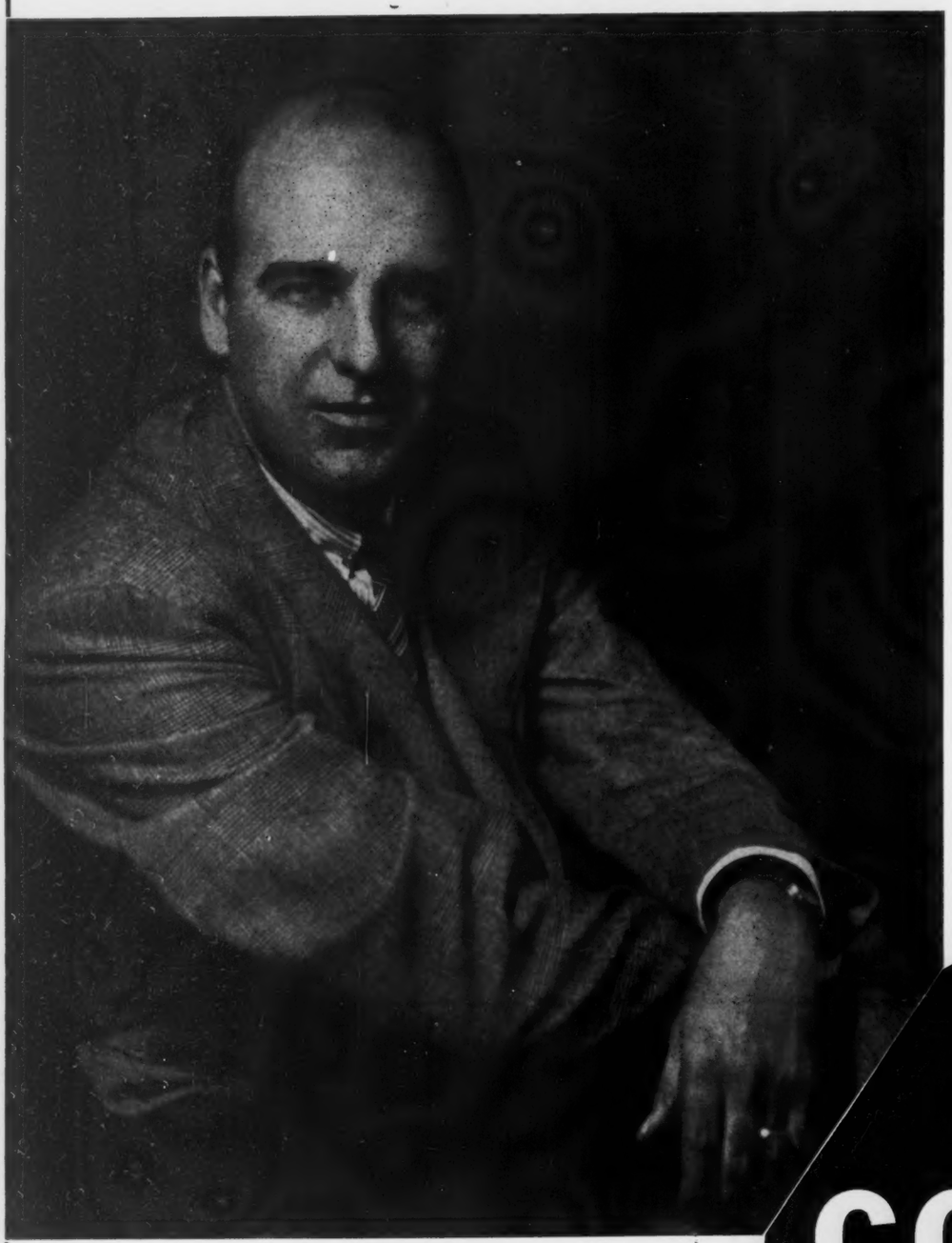

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Worcester Festival

Oratorio—

New York Oratorio Society

Radio—

Treasury Hour (twice)
Bayer Aspirin program

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New Hampshire
Virginia
Ohio
Michigan
Pennsylvania
West Virginia
North Carolina

Opera—

Montreal Grand Opera Festival
Rochester Civic Music Association

Re-entry, Metropolitan Opera Season 1941-42

"Cordon gave an example of beautiful singing, as is his habit."
—Virgil Thomson, New York Herald Tribune, Dec. 12, 1941

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Bass-Baritone

Metropolitan Opera Association

Mildred Dilling

"Mildred Dilling is a fine harpist"

—Virgil Thomson, New York Herald Tribune, Dec. 17, 1941

"Miss Dilling's musicianship and sense of style were constantly in evidence, singing melodies, imaginative interpretations and a wide variety of dynamic effects. It is to be hoped she will make her recitals annual events."

—New York Times, Dec. 17, 1941

"The artist has a broad technique and grasp of color to draw upon, besides a dynamic gamut running from glissando hushes to pealing chimes."

—New York World-Telegram, Dec. 17, 1941

"Mildred Dilling, renowned harpist, achieved another success by her remarkable skill and artistry."

—New York Journal-American, Dec. 17, 1941

Lyon & Healy Harp

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New York PM
Dec. 17, 1941

The Harp: On Earth As It Is in Heaven

By MARK SCHUBART

I LEARNED a lesson last night. I would have thought it impossible to get dewy-eyed over a harp recital, but I was wrong. For last night's affair at Town Hall given by Mildred Dilling, harpist, was a real live concert with as much fine music and virtuoso playing as in a piano or violin recital.

ONE explanation of this phenomenon is that the artist is one of New York's best. Mildred Dilling is a veteran harpist who not only refuses to pose with the usual harpy (no pun intended) mannerisms, but makes her instrument produce sounds that may explain the harp's popularity beyond the Pearly Gates.

ANOTHER explanation lies in the selection of music.

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—New York Times, December 2, 1941

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—New York Herald Tribune, December 2, 1941

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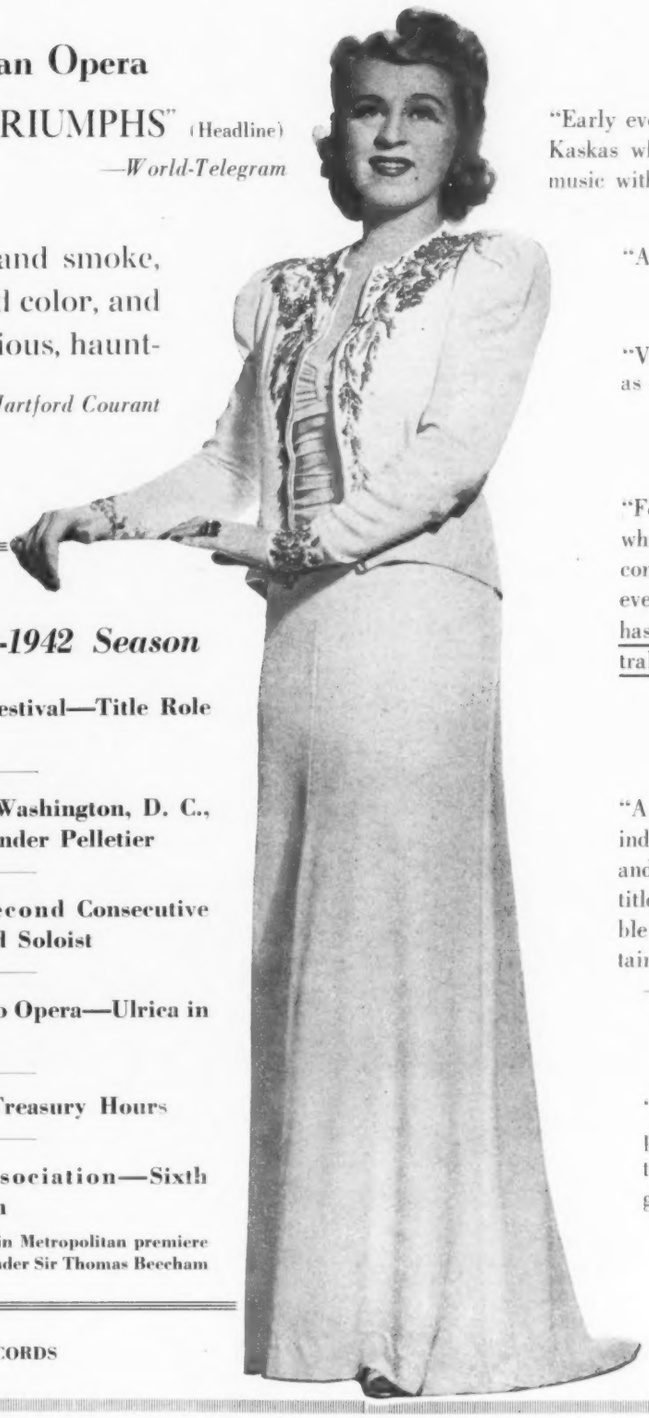

Chicago Opera

"Early evening honors undoubtedly went to Anna Kaskas who sang Ulrica's ('Masked Ball') grim music with passion."
—Chicago Tribune

"Anna Kaskas sang beautifully as Ulrica."
—Chicago Journal of Commerce

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—Chicago Daily News

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—Montreal Gazette, November 14, 1941

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—Worcester Gazette, October 10, 1941

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NEW YORK, N. Y.

Photo by J. Abresch, N. Y.

NEW YORK RECITAL
December 14, 1941

MR. FIRKUSNY provided a series of performances that placed him well to the front among the younger pianists of the day. The Chopin Sonata in B minor received a reading of marked individuality, poetically conceived and technically impeccable. But nowhere was the reading more remarkable than in the Scherzo, where the masterly treatment of the rapid arabesques of the chief section led to one of the most satisfying unfoldments of the Trio in this writer's experience.

—New York Times

A player of genuine distinction. . . . In the Chopin Sonata he revealed the most impressive facets of his art. He proved to be an absorbing performer. . . . His conception of the Sonata was genuinely individual—a masterly performance. What lent to his interpretation its distinction was its thorough masculinity.

—New York Herald Tribune

FIRKUSNY—A NAME TO REMEMBER (Headline). Deeply impressed his audience. They had heard by grapevine that the young man is something out of the ordinary. He is. For though equipped with a facile technique, he is first a musician, second an instrumentalist. He is a distinctive new personality on the musical map.

—New York PM

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In the New Yorker

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Olin Downes,
New York Times, Dec. 10, 1941

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CANADA PLEDGES CULTURAL UNITY WITH U. S.

By JOSEPH A. WHITMORE

VANCOUVER, B. C.—Canada's cultural unity was aptly demonstrated at the recent biennial convention of the Canadian Federation of Music Teachers' Associations held at the Empress Hotel in Victoria, B. C.

With teachers assembled from all over Canada and with guest speakers and performers from the United States, the convention was an outstanding success. Papers were given embracing all branches of the musical art.

In addressing the convention, President May James, of Vancouver, said: "The Canadian music teachers have never had such an opportunity for real service to art and mankind as lies ahead now."

In the reports of the four western provinces, much was heard of the work being done on behalf of the Provincial War Charity Fund. These activities range from concerts, social events, to the purchasing of war bonds and organizing concerts for Canadian soldiers.

Americans Welcomed

The steady growth of the Federation was noted and comment was made regarding the organization of local branches of the Dominion Federation. Further in her report Miss James especially welcomed "American Friends." "At all times," she said, "the interest of our United States friends is indeed welcome, but never more so than at the present time when every gesture tends to become symbolic."

MARCEL HUBERT,

cellist, vacationing on L'Ile Bizzar, Canada, before fulfilling engagements last month in St. Augustine and Gainesville, Fla., and with the Waco, Tex., Symphony, Max Reiter, conductor in the Saint-Saens concerto. He was a recent guest artist on the Treasury Hour, over NBC. Hubert plays in St. Louis in the Spring in two concerts sponsored by The Principia.

Composition Thriving

Speaking to the convention, Miss James referred to two sections, particularly that devoted to original compositions, of which members heard much during the convention, and the gala Red Cross Concert. The proceeds of the concert brought to more than $1,300 the contribution made to war effort by the provincial branches—British Columbia, Alberta, Saskatchewan, Manitoba. Those taking part in the concert were Selma Reyes, violinist, and Maquinna Daniels, pianist of Victoria; the British baritone, John Goss; Clement Williams, Australian lyric baritone; Leila and Max Pirani, violnist and pianist; Arthur Benjamin, British pianist-composer; the St. Cecilia Choristers of Vancouver conducted by Nancy Paisley Benn; and Una and Joy Calvert of Vancouver, heard in Beethoven's Kreutzer Sonata.

One of the most important contributions to the convention was the performance of original works by members of the Canadian Federation, Winifred Jones-Brewer, Gordon McLean, Kathleen Robson, T. H. Hanney, Jean Coulthard Adams, Herbert J. Sadler, Allard de Ridder and Arthur Benjamin. Other features of the convention were piano recitals by Huntley Green, Barbara Custance, Jan Cherniavsky, Mary Munn and Gwendda Owen Davis.

Perpetuating a Heritage

Among the notable speakers was Reginald de H. Tupper, vice-director of McGill University's Conservatory of Music, Montreal, who said in part: "Perhaps music can enable us to reach up to the higher, more beautiful things and blot out the things we do not wish to see. If we, as musicians, are providing music for the people, if we as teachers are helping to perpetuate and develop the heritage of music that has been handed down to us, we are doing our part—a valuable part. That glorious heritage we must regard as a sacred trust, and it is in our hands, temporarily, to be passed on to our successors, enriched by the inevitable development that must result as the years pass."

Theodore F. Norman, of the Washington State Music Teachers Association, who was especially welcomed to the convention by Mrs. Nancy Paisley Benn of Vancouver, spoke on The Future of the Private Music Teacher. Dr. Fredric Steton and Herbert A. Saddler spoke on choral and church music.

Lazare Saminsky, composer and conductor of New York, made an eloquent plea for greater understanding for modern music. Mr. Saminsky said, "It is nothing short of a calamity that the music teacher nowadays has little patience with modern music." He reminded his listeners that the so-called "new" elements in today's music are not freaks invented by living composers, but sincerely planned ideas based on the contributions of masters.

CANADIAN STUDENTS AT THE JUILLIARD GRADUATE SCHOOL GREETED

by Dean Oscar Wagner (left). These students have received fellowships giving them free tuition at the School following competitive examinations. They are (left to right) Janet Patton, Arthur Gold, Paule Bailly, pianists; Russell Skitch, baritone, and Coryl Jean Hall, soprano. Fellowship students this year come from twenty-three states, Brazil, Cuba and Canada.

Mrs. James McGeer, of the Canadian Broadcasting Corporation, had many interesting things to say regarding the field of music and radio. She stressed that radio work requires the same background of serious endeavor and careful preparation as the visible performance.

John Goss, distinguished singer, also made a stirring appeal for protection of the profession against exploitation by a careless society which did not scruple to ask artists to perform at various functions for a mere reward of a cup of tea. "We should see that this sort of thing is stopped and the sooner the better," said Mr. Goss.

Ethical Considerations Stressed

Sir Ernest MacMillan, Canada's most distinguished musician and head of the Toronto Conservatory of Music, pleaded for some check on the qualifications on those who desired to teach.

"We shall never develop a highly regarded and influential body if we countanance pupil-grabbing, soliciting pupils of other teachers, slanderous and back-biting comments on our fellow-teachers," he said.

"It is perhaps too much to expect us all to have a personal affection for one another; still less to pretend a respect for what we regard as poor qualifications. But we needn't be too ready with our disparaging comments—if they become too sarcastic, too bitter, and too frequent, they will invariably end by harming us more than the other person.

"A body like the C.F.M.T.A., provided that its ideals are kept on a high plane and that in its desire to help the less fortunate teacher it does not allow the capacities of the less gifted to become the measure for all—such a body can do incalculable good in developing that *esprit de corps* which the profession of the music teacher has in the past days so often lacked."

Officers Elected

At the conclusion of the convention, the election of officers took place. Lyell Gustin, distinguished Canadian musician, of Saskatoon, and Saskatchewan, representative of the Musical Courier, was elected president of the Canadian Federation of Music Teachers' Associations, succeeding May E. James. Other officers elected are: secretary, Maude McGuire, Moose Jaw; first vice-president, Reginald Cox, Victoria; second vice-president, R. Minnie Boyd, Winnipeg; third vice-president, Mrs. T. Winlow Hamilton, Edmonton; executive committee; Mrs. Hugh Verrill, Vancouver; Mrs. Paisley Benn, Vancouver; Mrs. Ada E. James, Minnedosa; Mrs. Ethel Lupton, Winnipeg; Mrs. Brough, Medicine Hat; Mrs. W. E. Robinson, Calgary; Dan Cameron, Regina.

It was decided to hold the next convention at Banff, Alberta, in 1943.

A manifestation of the artistic spirit which is typical of Canada and Canadians, this convention was a most complete cultural and artistic success. The speakers, performers, delegates and guests have gone to their respective cities renewed and refreshed in the conviction that music is the finest of all the arts and "Happy is he who serves in its cause."

Toronto Orchestras Map Complete Season Schedule

TORONTO.—Both the Toronto Philharmonic and the Promenade Symphony Concerts will be conducted according to an announcement by Ernest Johnson, manager. The schedule for the summer programs will be drafted following a forthcoming meeting of the operating committee.

The policy of the orchestra for the new season again will be the use of guest conductors. Soloists, as usual, will be brought here for the various concerts, Mr. Johnson said.

Full details for both the summer and regular seasons will be worked out after Easter according to the manager.

WGN Concerts

Presents Its 1942-1943 Attractions

Sopranos
JOSEPHINE ANTOINE*
Coloratura
MARION CLAIRE
BEAL HOBER
MARIA KURENKO

Contraltos
KARIN BRANZELL*
ARDELLE WARNER

Tenors
FREDERICK JAGEL*
ALLAN JONES
Screen, Radio, Concert
DENNIS MORGAN
Screen, Radio, Concert

Baritones
JOHN BROWNLEE*
STEVEN KENNEDY

Pianists
DOUGHERTY AND RUZICKA
SIDNEY FOSTER
SACHA GORODNITZKI
EGON PETRI

Violinists
OSSY RENARDY
ZLATKO BALOKOVIĆ

'Cellist
MAURICE EISENBERG

Dancers
MARTHA GRAHAM
AND COMPANY
JAN VEEN AND ERIKA THIMEY

* *Metropolitan Opera Association*

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Marion Claire

Soprano

Marion Claire features the romantic melodies of Herbert, Lehar, De Koven, and Kalman in her new Victor Red Seal album of records just released.

* * *

Miss Claire is available for appearances with summer symphonies during 1942-1943 season.

Star of the Mutual Network, Marion Claire is heard regularly each week, Coast to Coast, on the "Chicago Theatre of the Air" series.

Radio's favorite soprano has been supported in her presentations by such brilliant singers as John Brownlee, Frederick Jagel, Jan Peerce, Dennis Morgan & Allan Jones.

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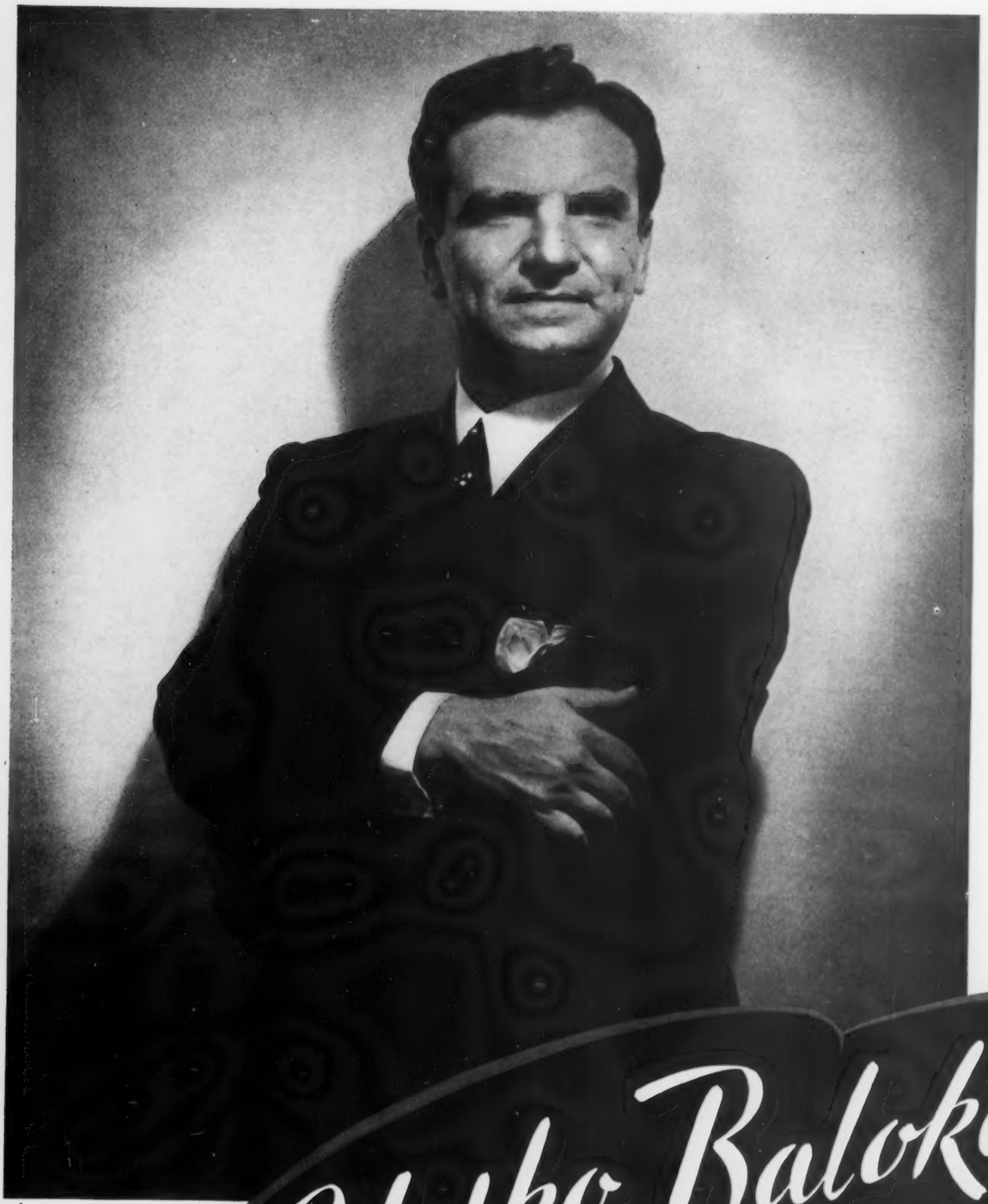
A Great Leader Among Violinists



" . . . he belongs without doubt to the exclusive circles of the world's great artists."

" . . . absolute mastery over all matters technical and intellectual."

"A violinist of the first rank. . . . "

"The unusual combination of intensity, beauty and fire. . . . "

" . . . an exceptionally gifted violinist. The performance could not have been better."

" . . . great beauty of tone . . . astounding facility of the left hand . . . verve and brilliancy."

Zlatko Balokovic

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BOSTON SYMPHONY	VERMONT SYMPHONY

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Sidney Foster

He Came He Played He Conquered

Here is a 24 year old American youth who gives his work a definite personality. A master of the ivories, "Foster shows the undubitable marks of genius in his performances, having a really tremendous technique . . ."

A composer as well as a gifted pianist, he has written two piano concertos, two etudes, numbers for voice, violin, and cello, even works for orchestra. All of which testifies for his musicianship.

"Proved himself a richly gifted performer and his brilliant playing occasioned a prolonged ovation . . ."
—*New York Times*

"Added to his incisive command of the keyboard an invigorating amount of musical taste and enthusiasm."
—*New York Sun*

"Playing represented a high level of technical achievement . . . has real sensitivity . . . He has an outstanding musical gift . . ."
—*New York Herald-Tribune*

"The young artist has a brilliance of concert technique, a deep and understanding feeling for his music which has already labeled him for future distinction as one of the truly great piano virtuosi of America."
—*San Antonio (Tex.) Light*

"Revealed an almost incredible virtuosity . . . entitles him to the serious consideration which the really great deserve . . ."
—*Vicksburg (Miss.) Post*

HOLLYWOOD CHICAGO NEW YORK

STEVEN KENNEDY

AMERICAN BARITONE

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EGON PETRI

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Summer Master Class at Cornell University, 29th June—22nd August. For details write to Music Department, Cornell University, Ithaca, New York.

"An evening of distinguished playing to an electrifying climax."—*Times*, New York City, February 27, 1941.

"One of the most prodigious techniques known to listeners of this generation."—*Herald-Tribune*, N. Y. City, Feb. 27, 1941.

"There is only one word for such piano playing as he so glibly tossed off—amazing."—*World-Tele.*, N. Y. City, Feb. 27, 1941.

COLUMBIA RECORDS

W G N CONCERTS

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HOLLYWOOD CHICAGO NEW YORK

ALLAN JONES

AMERICAN TENOR
of
SCREEN
CONCERT
RADIO

"An artist of deep sincerity and exceptional ability . . . his program was one of distinction . . . the voice is flexible, and of unusual range and power. . . ."

"A deeply sincere and exceptionally able artist."

"The singer has ringing top notes and a remarkable range. . . . His tonal coloring is expert."

W G N CONCERTS

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NEW YORK

BOSTON: New Hall and Orchestra Dedicated—Eminent Artists Visit the Hub City

By MICHEL GIBSON

BOSTON.—For the twelfth program of the regular series, clients of the Boston Symphony were promised a list of Mahler and Mozart under Bruno Walter. A few days before, however, Petrillo, president of the American Federation of Musicians, refused Walter permission to appear with the non-union Boston band, and we had instead, the pleasure of having concertmaster Richard Burgin on the podium.

As a memorial tribute to Mme. Natalya Koussevitzky, who died Jan. 11, a deeply moving reading of the Andante from Tchaikovsky's third string quartet prefaced the program. Claudio Arrau won an outstanding ovation for his magnificent playing of Brahms' D minor piano concerto, to which he and Mr. Burgin seemed to bring a complete unity of purpose and idealism in interpretation. Schönberg's expert and oftimes genial orchestration of Brahms' piano quartet in G minor, which completed the list, was given opulent and impetuous treatment.

New Hall and Orchestra in Debut

A concert hall and the new Boston String Orchestra were dedicated when the New England Mutual Life Insurance opened the doors of its recently completed building to a capacity audience. George L. Hunt, vice-president of the company, and Mrs. William Arms Fisher, president of the orchestra, made appropriate remarks of welcome, after which Jules Wolffers put his admirably trained group through its debut paces.

If the orchestra continues in the vein of its initial seance, there is every reason to expect fine things from it. A well-nigh perfect ensemble, tonal as well as rhythmic, was at once revealed in William Boyce's The Power of Music Overture, and Vivaldi's Concerto Grosso in D minor.

Henry Cowell, appearing in his own Suite for Piano and Strings, provided the novelty of the evening, and convinced this reviewer that although interesting sounds can be evoked from the piano under Mr. Cowell's method, straight keyboard fingerwork is still the best way to play the piano. The program closed with excellent readings of Holst's Saint Paul Suite, and Bloch's Concerto Grosso, with the piano score expertly handled by Gloria Shain.

Photo by James Kriegsmann

DOROTHY SARNOFF,

soprano, made her debut as Marguerite in Faust and as Rosalinde in Die Fledermaus with the Philadelphia Opera Company at the Boston Opera House. Three days later her Philadelphia debut was made as Antonia in Tales of Hoffmann, and on Jan. 27 she sang Rosalinde again there.

Civic Symphony Opens Season

Joseph Wagner, founder-conductor of the Boston Civic Symphony, opened the orchestra's sixteenth season at Jordan Hall. After two first Boston performances of monotonous works by Richard Mohaupt (Overture to Much Ado About Nothing) and Wayne Barlow (The Winter's Past, in which oboe soloist Ethel Durant was warmly applauded), Mr. Wagner gathered his forces and played Mozart's Symphony No. 34 in C major in fine style. It was apparent that much work had been done on Poulenc's clever two-piano Concerto in D minor, as the orchestra and soloists Lillian Tratten and Rosa Frutman succeeded in making the opus amusing and entertaining. The program ended with Pièce Héroïque, by Franck-Mouton, in which Harold Schwab was organist.

Young People's Program

To arrive at the point where a vast congregation of youngsters will demand to hear Cesar Franck's D minor Symphony and then applaud it to the echo, is ample proof of the efficacy of Wheeler Beckett's method in his Boston Symphony Youth Concerts. The fourth concert of the series at Symphony Hall was replete with that expectant, good-time feeling absent at many musical events, which puts performers on their mettle. The orchestra and conductor certainly filled the requirements of their audience, playing the work with complete success. Another "command performance" was Beckett's charming Cinderella Fantasy, a delightfully imaginative piece of writing, which scored an ovation for the conductor-composer. Dukas' Sorcerer's Apprentice was the grand finale, with cheers and ovations for all.

Women's Symphony and Robert Kitain

The second Women's Symphony concert at Jordan Hall was an all-Beethoven program. The Dedication of the House Overture (certainly not inspired Beethoven) opened procedings, after which conductor Alexander Thiede and the orchestra provided a sound background for Robert Kitain, soloist in the Concerto in D major for violin and orchestra. Kitain brought considerable past experience to the concerto, and although working under obvious difficulties, succeeded in winning prolonged applause from the sizable audience. The Second Symphony ended the list.

Philadelphia Opera Does Pelléas

Holding forth in the Opera House, the Philadelphia Opera Company, under Sylvan Levin, gave The Marriage of Figaro, Faust, Pelléas and Mélisande, The Bat, and The Rose Cavalier to appreciative audiences. Singing the operas in English may have its merits, and certainly meets with the approval of popular crowds. As I heard only Pelléas and Mélisande, I cannot judge of the effect of the other operas. Distinctly an opus of atmosphere and delicately balanced nuance, Maeterlinck's lines convey about everything that cannot be adapted or translated. As to the performers, only praise can be given the youthful protagonists (the average age was said to be 27), of which Francis Greer (Mélisande), David Brooks (Pelléas), and Robert Gay (Golaud) were outstanding.

Elman Plays

Mischa Elman's Symphony Hall recital was an event of unalloyed pleasure. Deploying his inimitable tone and technic to advantage, the violinist opened with Passacaglia by Sammartini-Nachez and Partita No. 3 in E major, for violin alone by Bach. In Wieniawski's D minor concerto, Elman infused such brilliance and lyricism into the time-worn work that it sounded like great music. Debussy's Sonata was replete with exquisitely balanced tonal effects, while final numbers (Au jardin de Lindaraja, by Nin; Valse dramatique, by Archron; I Palpiti, by Rossini-Paganini) evoked a series of ovations. Encores were in order until the hall was darkened and a reluctant audience obliged to leave.

Kiepura in Morning Musicale

Jan Kiepura was the recent artist at the Morning Musicales at Hotel Statler. This fine operatic tenor, though introducing "the furtive tear" and high-note-holding in such numbers as Je crois entendre (Bizet), aria from The Dead City (Korngold) and here and there in Strauss' Traum and Morgen, demonstrated his vocal brilliance in a charming way in Rossini's La Danza, Verdi's Celeste Aida, Flotow's Martha, and Auber's Laughing Song.

Worcester Philharmonic Year Opens with Benefit

By P. E. TOLMAN

WORCESTER, MASS.—A gala community Pop Concert, for the benefit of the local USO, opened the season of the Worcester Philharmonic Orchestral Society recently. Assisting on the program were the Mendelssohn Singers, Holy Cross Glee Club, Alethia Grotto Glee Club and the Worcester Light Opera Company.

Walter Howe, conductor, is planning for the ensemble to participate this month with the Worcester Oratorio Society of 450 voices in Handel's Messiah.

On Jan. 21 the orchestra gave a concert in Mechanics Hall, which seats 1,850. The final concert is scheduled for April 15. Soloists are local artists and usually are selected from auditions. Joyce Ott, soprano, who appeared on Jan. 21 and Claire Dowd, contralto, to be heard on April 15 are this year's winners. Other soloists will be Florence Margolis and Raymond Morin, pianists.

Fall River Has Full Schedule

By ARTHUR H. HATHAWAY,
President and Manager, Fall River Symphony Orchestra

FALL RIVER, MASS.—While the national defense plans and the draft have made important inroads into the plans of the Fall River Symphony Orchestra of 60 musicians, the four concerts listed for the season are expected to be fulfilled. The first program, recently, had Mrs. Juliette Gendron, pianist, as soloist in Chopin's E minor concerto. Ray Groff, conductor, also played the first two movements of Dvorak's fifth symphony. It was the beginning of his 15th season as head of the ensemble.

The second concert, Jan. 7, presented Nancy Stover, contralto, as soloist and on March 3 the soloist will be Florence Nadien, violinist. The annual Pop Concert on April 22 will feature Beatrice Sanchez, coloratura soprano.

Local soloists are presented as part of the educational policy of the ensemble, which has no deficit. The annual membership campaign is conducted during the first week in May. Officers of the society's sponsoring organization are Arthur H. Hathaway, president; Mrs. Irving W. Bogle, vice president; Mrs. Wilfred A. Barlow, secretary; and Geo. R. Dodge, treasurer.

Fall River Orchestra in 62nd Event

FALL RIVER, MASS. — The sixty-second Fall River Symphony concert attracted one of the largest audiences in recent years. Opening with Haydn's Second Symphony in D major, conductor Ray Groff and his associates gave a crisp performance of the delightful work. Nancy L. Stover, soprano soloist in Les Filles de Cadix by Bizet, Russian Nightingale by Alabieff, Joy by Watts and Bell Song, from Lakmé, showed unusual ability and won hearty applause. Weber's Euryanthe Overture, Bizet's Arlésienne Suite No. 1, and Smetana's Three Dances from The Bartered Bride completed the program.

STELL ANDERSEN,

American pianist, enjoying a recent vacation in Vermont. Miss Andersen's engagements this month take her on a Southern tour.

Lowell Philharmonic Society Announces Schedule

LOWELL, MASS.—The 17th season of the Lowell Philharmonic Orchestral Society, under Julius Woessner, conductor, will include three Sunday afternoon concerts in Liberty Hall, seating 700. The orchestra sometimes plays in Rex Auditorium, seating 2,000, for sponsored engagements. The group engages singers and instrumentalists from Boston and presents talented local artists. The programs include standard classics. The newly elected officers are: Donald Hemmenway, president; Lillian M. Sullivan, vice president; Joseph Miller, treasurer; and Alice B. Fish, secretary.

Wollaston Glee Club in 42nd Year

WOLLASTON, MASS.—The Wollaston Glee Club, now in its forty-second year, began its season with a varied list by Bach, Mozart, Titcomb, Tchaikovsky, Forsyth, Palmgren, Dix, Shuetlky, Stanford, De Koven, Warlock, Burleigh, and Candish. Under Donald Gammons' direction, the club has reached a high degree of efficiency, appreciation of which was evident by the applausive audience. Walter M. Smith, trumpeter, was ovated for his playing of numbers by Smith, Rossini, Clark, and Romberg.

MICHEL GIBSON.

Schofield Pupils Heard in Opera Auditions of Air

Catherine Judah, mezzo-soprano, and Loren Welch, baritone, both artist-pupils of Edgar Schofield, participated in the Metropolitan Opera Auditions of the Air over NBC on Jan. 25.

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CURRENT SEASON

Enrique Flores . . .
"Limantour's merits are indescribable for they are perfect, interpreting the works faithfully leaving, nevertheless, his own personal stamp on them. Limantour's version of Beethoven showed his fiery temperament as conductor, conducting his scores to an unimaginable perfection."

Sebastian Castellon . . .
"Limantour has certainly not erred in his vocation. He could have only been born to be a conductor."

Victor Reyes . . .
"After a year away from our capital, Limantour returned to us — he is even greater this year, his interpretations noteworthy, his talent is without bounds."

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As Manon
in
Manon Lescaut

1941
CHICAGO

"She has a mastery of coloratura unmatched in America today, yet she by no means confines herself to the bravura and is a commanding singer of songs."

1941
NEW YORK

"At the present moment it's impossible to recall any soprano who so perfectly combines the essential qualities for coloratura, lyric and dramatic songs."

As Tatiana
in
Eugene Onegin

1941
LOS ANGELES

"Kurenko's art is an intimate one. She colors every line with thought. But not a shade is allowed to interrupt the perfection of rhythm. She is a singing actress who thinks of the music first, then the story and last of all the projection of her own personality."

SAN FRANCISCO, 1941

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Artist's Name	Classification	Management	Artist's Name	Classification	Management	Artist's Name	Classification	Management

Musical Courier's Annual Reference List of Active Artists and Their Managers

[A FURTHER LIST OF ARTISTS, RECEIVED TOO LATE TO BE INCLUDED, WILL BE PUBLISHED IN A SUBSEQUENT ISSUE.]

Artist's Name	Classification	Management
Abt, Cybelle	Soprano	Estelle Lutz Artists Bureau
Abram, Jacques	Pianist	National Concert & Artists Corp.
Achron, Isidor	Pianist	c/o Musical Courier
Ackerman, Irene	Composer	c/o Musical Courier
Adler, Herman	Conductor	Arthur Judson
Adler, Larry	Harmonica Player	Metropolitan Musical Bureau
Aitken, Webster	Pianist	Guild for Musicians
Akin, Nita	Organist	Bernard R. La Berge
*Albanese, Licia	Soprano	Lawrence Evans
Aldyne, Bianca	Soprano	George H. Dalrymple
Alexander, Carlos	Bass-Baritone	Eric Semon Associates
Allen, Creighton	Pianist	Garland Cooper
*Althouse, Paul	Tenor	Haensel & Jones
Alvary, Lorenzo	Bass	Michael De Pace
Alvers, Zina	Mezzo-Soprano	Concert Management Richard Copley
Amaya, Carmen	Dancer	Hurok Attractions
Amaya-Triana	Gypsy Ensemble	Hurok Attractions
American Ballad Singers	Ensemble	Albert Morini
American Society of the Ancient Instruments	Ensemble	Bernard R. La Berge
Amfitheatrof, Daniele	Conductor	Arthur Judson
Amour, Frances	Dramalo.ulst	George H. Dalrymple
Anderson, Stell	Pianist	Albert Morini
Anderson, Marian	Contralto	Hurok Attractions
Anderson, Walter	Pianist	Harry Culbertson
*Andreva, Stella	Soprano	c/o Metropolitan Opera House
"An Evening at the Opera"	Ensemble	Willmore & Powers
*Antoine, Josephine	Soprano	W.G.N. Concerts
Appel, Mary	Contralto	Geo. Leyden Colledge
Aranyi, Francis	Violinist	c/o Musical Courier
Archera, Laura	Violinist	Tenney Management
Arden, Cecil	Mezzo-Soprano	c/o Musical Courier
Arendt, Else Harthan	Soprano	Frances Greene Tornow
Argentinita & Her Spanish Dancers	Ensemble	Eric Semon Associates
Arlova, Lydia & Prideaux, Lucien	Dancers	c/o Musical Courier
Arnoux, Louise	Folk Singer	Bernard R. La Berge
Arrau, Claudio	Pianist	National Concert & Artists Corp.
Ashcroft, Earl	Bass-Baritone	Geo. Leyden Colledge
Atiyeh, Wadeeha	Diseuse	Record Concerts Corp.
*Baccaloni, Salvatore	Bass	Metropolitan Musical Bureau
Baccaloni and Co.	Ensemble	Metropolitan Musical Bureau
Bacevicius, Vytautas	Composer-Pianist	c/o Musical Courier
Bacon, Dorothy	Contralto	Annie Friedberg
Baerwald, Hellmut	Lecture-Recitalist	Milton Bendiner
Bailly & Robinor	Viola & Piano Duo	Bernard R. La Berge
Baker, Walter	Organist	Bernard R. La Berge
Baklor, Elsa	Soprano	Geo. Leyden Colledge
Ballet Russe (Original)	Dancers	c/o Musical Courier
Ballet Russe de Monte Carlo	Ensemble	Metropolitan Musical Bureau
Ballet Theatre	Dancers	Hurok Attractions
Ballon, Ellen	Pianist	Willmore & Powers
Balogh, Erno	Pianist	Metropolitan Musical Bureau
Balokovic, Zlatko	Violinist	W.G.N. Concerts
Balzo, Hugo	Pianist	George H. Dalrymple
Bamboschek, Giuseppe	Conductor	Michael De Pace
*Bampton, Rose	Soprano	Lawrence Evans
Bancroft, Millicent	Soprano	Geo. Leyden Colledge
Bannerman, Lois	Harpist	Albert Morini
Barbirolli, John	Conductor	Arthur Judson
Barlow, Howard	Conductor	Arthur Judson
Barere, Simon	Pianist	Willmore & Powers
Barrere, Georges	Flutist	Arthur Judson
Barrere Trio	Ensemble	Arthur Judson
Bartlett, Michael	Tenor	National Concert & Artists Corp.
Bartlett & Robertson	Duo-Pianists	Arthur Judson
Bartok, Bela	Composer-Pianist	Boosey & Hawkes Artists Bureau
Barton Harp Quintet	Ensemble	Estelle Lutz Artists Bureau
Barzin, Leon	Conductor	Arthur Judson
Bauer, Harold	Pianist	Metropolitan Musical Bureau
*Baum, Kurt	Tenor	Haensel & Jones
Baurse, Emile	Pianist	Bernard R. La Berge
Beattie, Douglas	Bass	National Concert & Artists Corp.
Beecham, Sir Thomas	Conductor	Boosey & Hawkes Artists Bureau
Bel Canto Trio, The	Ensemble	Tenney Management
Beldan, Emma	Soprano	c/o Musical Courier
Belgium Piano String Quartet	Ensemble	Bernard R. La Berge
Beltz, Mary Louise	Contralto	Geo. Leyden Colledge
Bennett, Carlyle	Tenor	Record Concerts Corp.
Berezowsky, Nicolai	Conductor-Composer	Record Concerts Corp.
Berkeley, Harold & Marion	Violin & Piano	Guild for Musicians
Bernstein, Jascha	Cellist	Annie Friedberg
Best, Paul	Baritone	Josephine Vila
Bettis, Valerie	Dancer	c/o Musical Courier
Betts, Robert	Tenor	Annie Friedberg
Bhupech Guha & Sushila	Dancers	George Leyden Colledge
Bianca, Sondra	Pianist	P. Lazare
Biggerstaff-Vollmer	Modern Ballet Dancers	Vera Bull Hull
Biggs, E. Power	Organist	Bernard R. La Berge
Biro, Sari	Pianist	W. D. Warren
Bishop, Frank	Pianist	c/o Musical Courier
*Bjoerling, Jussi	Tenor	Metropolitan Musical Bureau
Blaisdell, Frances	Flutist	Guild for Musicians
Blakeslee, Earle	Tenor	Concert Management Richard Copley
Blessed Sacrament Choir	Choir	Thea Dispeker
Bloch, Suzanne	Ancient Instrument Player	Guild for Musicians
Boardman, Roger	Pianist	Record Concerts Corp.
Bockman, George	Tenor	c/o Musical Courier
*Bodanya, Natalie	Soprano	c/o Metropolitan Opera House
Bodfors, Franz	Pianist	Harry Culbertson
Boerner, Charlotte	Soprano	c/o Musical Courier
Boguslawski, Moissaye	Pianist	Haensel & Jones
Bojanowsky, Jerzy	Conductor	Suite 825 Orch. Bldg. Chicago
*Bok, Rosa	Soprano	Joachim Meyer
Bokor, Margit	Soprano	National Concert & Artists Corp.
*Bonelli, Richard	Baritone	National Concert & Artists Corp.
Bonnet, Joseph	Organist	Bernard R. La Berge
Borovsky, Alexander	Pianist	Hurok Attractions
Borwell, Eileen	Soprano	c/o Musical Courier
Bostwick, Robert	Baritone	William Neill
Bothwell, Mary	Soprano	Geo. Leyden Colledge
Boult, Sir Adrian	Conductor	Annie Friedberg
Boutnikoff, Ivan	Conductor	Arthur Judson
Bowen, Mary	Soprano	National Concert & Artists Corp.
Bowers, William	Baritone	c/o Musical Courier
Boyce, Bruce	Baritone	Guild for Musicians
Brailowsky, Alexander	Pianist	National Concert & Artists Corp.
Brailowsky, William	Violinist	c/o Musical Courier
Brainsell, Karin	Contralto	W.G.N. Concerts
*Breisach, Paul	Conductor	Arthur Judson
Brico, Antonia	Conductor	Willmore & Powers
Bristol, Frederick	Pianist	Tenney Management
Britten, Benjamin	Composer	Boosey & Hawkes Artists Bureau
Brosa, Antonio	Violinist	Boosey & Hawkes Artists Bureau
Brown, Anne	Soprano	Albert Morini
*Browning, Lucielle	Mezzo-Soprano	Chas. L. Wagner
*Brownlee, John	Baritone	W.G.N. Concerts
Bryan, Jean	Contralto	National Music League
Buchta, Jean	Pianist	c/o Musical Courier
Budapest String Quartet	Ensemble	Annie Freidberg
Buisseret, Armand	Conductor-Violinist	Estelle Lutz Artists Bureau
Bull, Storm	Pianist	May Johnson
*Burke, Hilda	Soprano	Arthur Judson
Busch, Adolf	Violinist	Arthur Judson
Busch, Dr. Fritz	Conductor	Arthur Judson
Busch Quartet	Ensemble	Arthur Judson
Bush, Janet	Contralto	Josephine Vila
Buska, Rose	Soprano	c/o Musical Courier
Buzton, Eugenia	Pianist	Dolores Hayward Concert Management
Caballero, Tipia	Pianist	George H. Dalrymple
Cadman, Charles Wakefield	Composer-Pianist	c/o Musical Courier
Carboni, Jean Nino	Bass	c/o Musical Courier
Carlin, Hubert	Pianist	Harry Culbertson
Carreras, Maria	Pianist	c/o Musical Courier
*Carron, Arthur	Tenor	National Concert & Artists Corp.
Carson, Leon	Lecturer-Recitalist	c/o Musical Courier
*Carter, John	Tenor	Haensel & Jones
Cartier, Jacques	Dancer	Hurok Attractions
Casadesus, Robert	Pianist	Arthur Judson
Cassard, Francesca	Soprano	Constance Hope Associates
*Castagna, Bruna	Contralto	Haensel & Jones
Cavadore, Giuseppe	Tenor	Suite 825 Orch. Bldg., Chicago
*Cehanovsky, George	Baritone	c/o Metropolitan Opera House
Chapman, Frank	Baritone	National Concert & Artists Corp.
Chapple, Stanley	Conductor-Lecturer	Boosey & Hawkes
Chavchavadze, George	Pianist	Annie Friedberg
Chavez, Carlos	Conductor	Arthur Judson
Chekova, Josepha	Soprano	Vladimir Domansky
Chen, Si-lan	Dancer	William Neill
Cherkassky, Shura	Pianist	Metropolitan Musical Bureau
Chicago Concert Quartette	Ensemble	Estelle Lutz Artists Bureau
Chiesa, Vivian Della	Soprano	National Concert & Artists Corp.
Chigi, Alfred	Baritone	c/o Musical Courier
Christie, Winifred	Pianist	George H. Dalrymple
Claire, Marion	Soprano	W.G.N. Concerts
Clotilde and Sakaroff	Dancers	c/o Musical Courier
Coates, Albert	Conductor	W.G.N. Concerts
Coci, Claire	Organist	Bernard R. La Berge
Coffer-Chantal, Violette & Helene	Duo-Pianists	Concert Management Richard Copley
Collins, Edward	Pianist	Suite 825 Orch. Bldg., Chicago
Conklin, Nora	Contralto	Annie Friedberg
Conley, Eugene	Tenor	Michael De Pace
*Conner, Nadine	Soprano	c/o Metropolitan Opera
Continental Ensemble	Ensemble	Harry Culbertson
Cook, Naomi Cullen	Soprano	Suite 825 Orch. Bldg., Chicago
Cooper, Emil	Conductor	Suite 825 Orch. Bldg., Chicago
Copland, Aaron	Composer-Lecturer	Guild for Musicians
Cordell, Carol	Contralto	Milton Bendiner
*Cordon, Norman	Baritone	Haensel & Jones
Cornish, Dorothy	Contralto	William L. Stein
Cornwall, Burton	Bass-Baritone	Josephine Vila
Corona, Leonora	Soprano	c/o Musical Courier
Cottlow, Augusta	Pianist	c/o Musical Courier
Courboin, Charles M.	Organist	Bernard R. La Berge
Covert, Vera	Soprano	Garland Cooper
Craig, Mary	Soprano	c/o Musical Courier
Crawford, Dorothy	Sketches	Haensel & Jones
Crawford, Elizabeth	Soprano	c/o Musical Courier
*Crooks, Richard	Tenor	Haensel & Jones
Crystal, Paula	Soprano	c/o Musical Courier
Cunningham, Davis	Tenor	National Music League
Curtis String Quartet	Ensemble	National Concert & Artists Corp.
Cykman, Harry	Violinist	National Music League
Czerwonky, Richard	Violinist	Harry Culbertson
Damiani, Leo	Conductor	Bernard R. La Berge
Dance Players	Ensemble	Boosey & Hawkes
*D'Angelo, Louis	Baritone	c/o Metropolitan Opera House
*Darcy, Emery	Tenor	Haensel & Jones
Darwin, Glenn	Baritone	National Concert & Artists Corp.
Daughn-Locker, Martha	Soprano	Geo. Leyden Colledge
Daum, Margaret	Soprano	Henry Cox
Davidson, Lawrence	Basso	Estelle Lutz Artists Bureau
Davis, Agnes	Soprano	Arthur Judson
Davis, Gordon	Tenor	May Wal's
Davis, John Sheldon	Bass	William Neill
Deane, Constance	Soprano	George H. Dalrymple
Deering, Henri	Pianist	Josephine Vila
de Escamil'a, Col. Ricardo	Conductor	Bertha Ott
Defauw, Desire	Conductor	Arthur Judson
Del Monte, Elvira	Soprano	Record Concerts Corp.
Delza, Sophia	Dancer	c/o Musical Courier
Delzell, Frederic	Conductor-Pianist	Record Concerts Corp.
De Martino, Ina	Soprano	c/o Musical Courier
de Mille, Agnes	Dancer	c/o Musical Courier
Deneau, Richard	Tenor	Annie Friedberg
Denya, Marcelle	Soprano	Willmore & Powers
Dennis, Estelle	Dancer	c/o Musical Courier
*De Paolis, Alessio	Tenor	c/o Metropolitan Opera House
De Sabata, Victor	Conductor	Arthur Judson
de Sellem, Elaine	Mezzo-Soprano	Suite 825, Orch Bld:., Chicago
*Dickenson, Jean	Soprano	National Concert & Artists Corp.
*Dickey, Annamary	Soprano	c/o Metropolitan Opera House
Dickson, Donald	Baritone	National Concert & Artists Corp.
*Dickson, Muriel	Soprano	Metropolitan Musical Bureau
Diehl, Ruth	Soprano	Josephine Vila
Dieter, Georgina	Mezzo-Soprano	Concert Management Richard Copley
Dilling, Mildred	Harpist	Haensel & Jones
Dja, Devi Ballet	Dancers	c/o Musical Courier
*Djanel, Lily	Soprano	c/o Metropolitan Opera House
Doby, Esther	Soprano	Harry Culbertson
*Doe, Doris	Contralto	c/o Musical Courier
Dolan, Hortense	Dancer	Tenney Management
"Don Pasquale"	Ensemble	Chas. L. Wagner
Doolittle, Mary Hill	Cellist	Bernard R. La Berge
Dorati, Anatol	Conductor	Arthur Judson
Dorfmann, Ania	Pianist	National Concert & Artists Corp.
Dougherty & Ruzicka	Duo-Pianists	W.G.N. Concerts
Dragonette, Jessica	Soprano	Albert Morini
Drane, Mary & Virginia	Duo-Violinists	Tenney Management
Draper, Freda	Contralto	Suite 825, Orch. Bldg., Chicago
Draper, Paul	Dancer	Metropolitan Musical Bureau
Draper, Ruth	Character Sketches	Hurok Attractions
Drittell, Ana	Cellist	Vera Bull Hull
Ducloux, Walther	Conductor	Arthur Judson
Dudley, Edward	Tenor	W.G.N. Concerts
*Dudley, John	Tenor	Arthur Judson
Dumesnil, Maurice	Pianist	Harry Culbertson
D'Urgolo, Maria Anna	Soprano	c/o Musical Courier
Dusseau, Jeanne	Soprano	c/o Musical Courier
Eby, Evelyn & Bedford, Reginald	Duo-Pianists	B. Mary Pingle
Echaniz, Jose	Conductor	Arthur Judson
Eddy, Nelson	Baritone	Arthur Judson
Edkins, J. Alden	Bass-Baritone	c/o Musical Courier
Edwards, Shirley	Soprano	B. Mary Pingle
Effenbach, Leah	Pianist	Sbella Harmell
Eisenberg, Maurice	Cellist	W.G.N. Concerts
Ellerman, Amy	Contralto	Record Concerts Corp.
Elliott, Robert	Violinist	Harry Culbertson
Elman, Mischa	Violinist	Hurok Attractions
Elmore, Robert	Organist	Bernard R. La Berge
Elson, Mischa	Violinist	Bernard R. La Berge
Engel, Lehman	Composer-Lecturer	Guild for Musicians
*Engelman, Wilfred	Baritone	c/o Metropolitan Opera House
English, Granville	Pianist-Composer	c/o Musical Courier
Eniti, Ernest	Violinist	Thea Dispeker
Enters, Angna	Diseuse	Metropolitan Musical Bureau
Ericourt, Daniel	Pianist	Walter Larsen
Esnin, Sonia	Contralto	Vera Bull Hull
Eustis, Edwina	Mezzo-Soprano	Arthur Judson
Evans, Morley	Baritone	Garland Cooper
Everett, Charles	Tenor	Allyn Carrick
Everingham, Anne	Harpist	Ray Halmans
Eyman, Katherine	Pianist	Tenney Management
Fairbank, Janet	Soprano	Josephine Vila
Farbman, Harry	Conductor	Chas. L. Wagner
*Farell, Marita	Soprano	c/o Metropolitan Opera House
Ferenso, Misha	Tenor	Tenney Mana·ement
Fernandez, Jose	Dancer	c/o Musical Courier
Feuermann, Emanuel	Cellist	National Concert & Artists Corp.
Field, Joan	Violinist	Milton Bendiner
Field, Kate Keith	Soprano	Josephine Vila
Figueroa String and Piano Quintet	Ensemble	George H. Dalrymple
Files, Ada Belle	Contralto	Bertha Ott
Firkusny, Rudolf	Pianist	Metropolitan Musical Bureau
*Fisher, Susanne	Soprano	National Concert & Artists Corp.
Fitelberg, Gregor	Conductor	Thea Dispeker
Flagstad, Kirsten	Soprano	National Concert & Artists Corp.
Flanagan, Francis	Violinist	Laura Fournier
Fletcher, Lola	Soprano	Suite 825, Orch. Bldg., Chicago
Foldes, Andor	Pianist	Concert Management Richard Copley
Folk Song Journeys		Tenney Management
Foote, Bruce R.	Baritone	W.G.N. Concerts
Ford, Ruth	Contralto	Annie Friedberg
Forral, Olga	Soprano	Boosey & Hawkes
Foster, Sidney	Pianist	W.G.N. Concerts
Fox, Virgil	Organist	Bernard R. La Berge
Francescatti, Zino	Violinist	Arthur Judson
Franceschi, Vera	Pianist	c/o Musical Courier
Franklin, William	Baritone	W.G.N. Concerts
Frantz, Dallas	Pianist	Lawrence Evans
Frantz, Florence	Pianist	William Neill
Freccia, Massimo	Conductor	Arthur Judson
Freeman, Ruth	Cluti t	National Music League
Friedberg, Carl	Pianist	Annie Friedberg
Friedman, Edith	Pianist	c/o Musical Courier
Friskin, James	Pianist	Concert Management Richard Copley
Fuchs, Peter Paul	Conductor	c/o Musical Courier
Gagliard, Carmine	Tenor	Boosey & Hawkes
Gainsborg, Lolita	Pianist	c/o Musical Courier
Gale, Nita	Soprano	William L. Stein
Gambarelli, Maria and Dancers	Ensemble	Arthur Judson
Ganz, Rudolph	Pianist-Conductor	Arthur Judson
Garbousova, Raya	Cellist	National Concert & Artists Corp.
Gari, Giulio	Tenor	William L. Stein
Garris, John	Tenor	William L. Stein
Garth, 3rd, John	Baritone	Record Concerts Corp.
General Platoff, Don Cossack Chorus	Singers	Metropolitan Musical Bureau
Gephart, William	Baritone	National Music League
Ghione, Franco	Conductor	Arthur Judson
*Giannini, Dusolina	Soprano	National Concert & Artists Corp.
Glaz, Hertha	Contralto	National Concert & Artists Corp.
Glenn, Carroll	Violinist	Ray Halmans
Goldovsky, Boris	Conductor	Arthur Judson
Goldsand, Robert	Pianist	Haensel & Jones
Golschmann, Vladimir	Conductor	Arthur Judson
Gonzalez, Enya	Soprano	Metropolitan Musical Bureau
Goossens, Eugene	Conductor	Arthur Judson
Gorby, Sarah	Folk-Singer	c/o Musical Courier
Gordon String Quartet	Ensemble	National Concert & Artists Corp.
Gorin, Igor	Baritone	Jack Salter
Gorodnitzki, Sascha	Pianist	W.G.N. Concerts
Gotham Trio	Ensemble	Tenney Mana·ement
Gould, Norma	Dancer	c/o Musical Courier
Goya, Carola	Dancer	Haensel & Jones
Graff Ballet	Dancers	Suzanne Eddy
Graham, Martha	Dancer	W.G.N. Concerts
Grainger, Percy	Composer-Pianist	Antonia Morse
Grandjany, Marcel	Harpist	Annie Friedberg
Granville, Charles	Pianist	Harry Culbertson
Graves, Georgia	Contralto	Milton Bendiner
*Greco, Norina	Soprano	c/o Metropolitan Opera House
Griggs, Hazel	Pianist	M. Rousseau
Grobe, Edouard	Tenor	c/o Musical Courier
Gross, Edward	Tenor	Estelle Lutz Artists Bureau
Gruen, Rudolf	Pianist	Vera Bull Hull
Gruenberg, Jacques	Conductor	Concert Management Richard Copley
Guardsmen Male Quartette	Ensemble	Harry Culbertson
Guild Singers	Ensemble	Milton Bendiner
Gundry, Roland	Violinist	National Concert & Artists Corp.
*Gurney, John	Bass	Chas. L. Wagner
Gustafson, Lillian	Soprano	Annie Friedberg
Hain, William	Tenor	Willmore & Powers
Haitian Rada Group	Ensemble	Guild for Musicians

*Metropilitan Opera

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Artist's Name	Classification	Management
Halban, Desi	Soprano	National Concert & Artists Corp.
Hamill, John	Tenor	Concert Management Richard Copley
Handzlik, Jean	Contralto	Record Concerts Corp.
Hansen, Harald	Tenor	Milton Bendiner
*Harrell, Mack	Baritone	National Concert & Artists Corp.
Harrison, Guy Fraser	Conductor	Arthur Judson
*Hatfield, Lansing	Baritone	Arthur Judson
Haubiel, Charles	Composer-Pianist	c/o Musical Courier
Haugh, Harold	Tenor	Ray Halmans
Hawkins, Erick	Dancer	W.G.N. Concerts
Hayes, Roland	Tenor	Ray Halmans
Heath, Ann	Soprano	Geo. Leyden Colledge
Heidt, Winifred	Soprano	Michael De Pace
Heifetz, Jascha	Violinist	Arthur Judson
Helikon Trio	Ensemble	Concert Management Richard Copley
Hellwig, Judith	Soprano	National Concert & Artists Corp.
Henders, Harriet	Soprano	Haensel & Jones
Henry Hadley Trio	Ensemble	Ray Halmans
Henry, Helen	Soprano	Record Concerts Corp.
Herliczka, Gertrud	Conductor	Geo. Leyden Colledge
Hero, Stephen	Violinist	W.G.N. Concerts
Herrick, John	Baritone	William L. Stein
Hess, Marjory	Soprano	William L. Stein
Hess, Myra	Pianist	Annie Friedberg
Hess, William	Tenor	National Music League
Hetzel, Kurt	Conductor	Geo. Leyden Colledge
Heyman, Katherine Ruth	Pianist	Milton Bendiner
Hier, Ethel Glenn	Composer	Milton Bendiner
Hill, Barre	Baritone	Annie Friedberg
Hilty, Malcolm	Tenor	National Concert & Artists Corp.
Hirsh, Albert	Pianist	National Concert & Artists Corp.
Hober, Beal	Soprano	W.G.N. Concerts
Hofmann, Josef	Pianist	Metropolitan Musical Bureau
Hokanson, Randolph	Pianist	Haensel & Jones
Holdsworth, Louise	Dancerse	c/o Musical Courier
Holm, Hanya Ballet	Dancers	Thelma Cowan
Horenstein, Jascha	Conductor	Arthur Judson
Horne, William	Tenor	Hurok Attractions
Horowitz, Vladimir	Pianist	Arthur Judson
Horton, Russell	Tenor	Harry Culbertson
Hosier, Dorothy	Soprano	c/o Musical Courier
Houston, Elsie	Soprano	Willmore & Powers
Howell, Lottice	Soprano	William Neill
Howland, Alice	Mezzo-Soprano	Record Concerts Corp.
Huapala	Hawaiian Dancer	c/o Musical Courier
Huberman, Bronislaw	Violinist	National Concert & Artists Corp.
Hubert, Marvel	Cellist	Haensel & Jones
*Huehn, Julius	Baritone	Haensel & Jones
Hughes, Edwin	Pianist-Lecturer	Record Concerts Corp.
Hughes, Edwin & Jewel Bethany	Duo-Pianists	Record Concerts Corp.
Humby, Betty	Pianists	Bossey & Hawkes
Humphrey-Weidman Ballet	Dancers	Pauline Lawrence
Hussa, Maria	Soprano	Suite 825, Orch. Bldg., Chicago
Hustans, Luis	Flutist	Harry Culbertson
Hutcheson, Ernest	Pianist	Arthur Judson
International Singers	Ensemble	Harry Culbertson
Ionian Singers	Ensemble	Ray Halmans
Ish-Ti-Oni	Baritone	Annie Friedberg
Iturbi, Amparo	Pianist	Annie Friedberg
Iturbi, Jose	Pianist	Arthur Judson
Jackson, Burton Lynn	Marimba Virtuoso	Estelle Lutz Artists Bureau
Jackson, Henry	Pianist	William L. Stein
*Jagel, Frederick	Tenor	W.G.N. Concerts
James, Edith Fitzpatrick	Mezzo-Contralto	George H. Dalrymple
*Janssen, Herbert	Baritone	c/o Metropolitan Opera House
Jencks, Frederic	Baritone	Ray Halmans
*Jepson, Helen	Soprano	awrence Evans
*Jessner, Irene	Soprano	c/o Metropolitan Opera
*Jobin, Raoul	Tenor	Arthur Judson
Johnson, Virginia	Soprano	Willmore & Powers
Jolas, Jacques	Pianist	c/o Musical Courier
Jones, Allan	Tenor	W.G.N. Concerts
Jones, Alton	Pianist	William Neill
Jones, Ifor	Lecturer-Conductor	Ray Halmans
Jones, Randolph	Conductor	W.G.N. Concerts
Joos Ballet	Dancers	Leon Greanin
Kaminsky, Anatol	Violinist	Arthur Judson
Kane, Edward	Tenor	Ray Halmans
*Kaskas, Anna	Contralto	Arthur Judson
Kassman, Elly	Pianist	c/o Musical Courier
Katchen, Julius	Pianist	Arthur Judson
Katims, Milton	Violist	Annie Friedberg
Kaufman, Harry	Pianist	c/o Musical Courier
Kemp, Edwin	Tenor	Suite 825, Orch. Bldg., Chicago
Kennedy, Steven	Baritone	W.G.N. Concerts
*Kent, Arthur	Baritone	Ray Halmans
Kerr, Elizabeth	Soprano	Estelle Lutz Artists Bureau
Keutzer, Clyde	Tenor	Annie Friedberg
Kiepura, Jan	Tenor	Chas. L. Wagner
Kilenyi, Edward	Pianist	Jack Salter
King, Jessie	Contralto	William Neill
King, Luther	Tenor	Concert Management Richard Copley
*Kipnis, Alexander	Bass	Chas. L. Wagner
*Kirk, Florence	Soprano	Arthur Judson
Kirkpatrick, John	Pianist	Ray Halmans
Kirkpatrick, Ralph	Harpsichordist	Concert Management Richard Copley
Kirsten, Dorothy	Soprano	National Concert & Artists Corp.
Kisch-Arndt, Ruth	Contralto	Thea Dispeker
Kitain, Anatole	Pianist	Guild for Musicians
Kitchell, Iva	Dancer	c/o Musical Courier
Kitzinger, Frederick	Conductor	Arthur Judson
Kneisel, Frank	Violinist	Record Concerts Corp.
Knight, Felix	Tenor	National Concert & Artists Corp.
Knitzer, Joseph	Violinist	Arthur Judson
Knowles, Lilian	Contralto	Ray Halmans
Knox, Harry	Pianist	c/o Musical Courier
Koch, Raymund	Baritone	Harry Culbertson
Kolisch String Quartet	Ensemble	National Concert & Artists Corp.
Koner, Pauline	Dancer	William Neill
Korn, Richard K.	Conductor	Record Concerts Corp.
Kortschak, Hugo	Violinist	c/o Musical Courier
Kostelanetz, Andre	Conductor	Arthur Judson
Kotlarsky, Serge	Violinist	Milton Bendiner
Kozakevich, Stefan	Baritone	Estelle Lutz Artists Bureau
Kraeuter Trio	Ensemble	Haensel & Jones
Kramer, Selma	Pianist	Record Concerts Corp.
Krasner, Louis	Violinist	Bernard R. La Berge
Krehm, Ida	Pianist	Arthur Judson
Kreisler, Fritz	Violinist	National Concert & Artists Corp.
Krenek, Ernst	Composer-Lecturer	Bossey & Hawkes
Kreuzer, Martha	Dancer	c/o Musical Courier
Krueger, Karl	Conductor	Arthur Judson
*Kullman, Charles	Tenor	Arthur Judson
Kurenko, Maria	Soprano	W.G.N. Concerts
Kurtz, Efrem	Conductor	Arthur Judson
Labastille, Irma	Lecturer	Ray Halmans
Labunski, Wiktor	Lecturer-Pianist	Milton Bendiner
Laholm, Eyvind	Tenor	William Neill
La Mar, Grace	Contralto	c/o Musical Courier
La Meri	Dancer	Vera Bull Hull
*Landi, Bruno	Tenor	Michael De Pace
Lange, Hans	Conductor	Arthur Judson
Lapson, Drora	Dancer	c/o Musical Courier
Lasener, Oscar	Bass	William L. Stein
Laubin, Reginald & Gladys	Dancers	A. H. Handley
Laue, Adela	Lecturer-Pianist	Milton Bendiner
*Laufkoetter, Karl	Tenor	c/o Metropolitan Opera House
Laval, Jeanne	Contralto	c/o Musical Courier
*Lawrence, Marjorie	Soprano	Vincent Attractions
*Lazzari, Virgilio	Baritone	Harry Culbertson
Lear, Ralph	Tenor	Garland Cooper
Leary, Walter	Baritone	Tenney Management
LeBlanc, Arthur	Violinist	Arthur Judson
Leeson, Cecil	Saxophonist	c/o Musical Courier
Leginska, Ethel	Pianist-Conductor	c/o Musical Courier
Lehman Engel Singers	Ensemble	Guild for Musicians
*Lehmann, Lotte	Soprano	Metropolitan Musical Bureau
Lehnerts, Mary Frances	Mezzo-Soprano	Thea Dispeker
*Leinsdorf, Erich	Conductor	Constance Hope Associates
Lener String Quartet	Ensemble	George H. Dalrymple
Leopold, Ralph	Pianist	Harry Culbertson
Leroux, Germaine	Pianist	Ray Halmans
Le Roy, Rene	Flutist	National Concert & Artists Corp.
Ler, Ray	Pianist	Thea Dispeker
Levant, Oscar	Pianist	National Concert & Artists Corp.
Levy, Heniot	Pianist	c/o Musical Courier
Ley, Salvatore	Pianist	c/o Musical Courier
Lhevinne, Josef	Pianist	National Concert & Artists Corp.
Lhevinne, Josef & Rosina	Duo-Pianists	National Concert & Artists Corp.
Light, Sylvia	Soprano	Josephine Vila
Limon, Jose	Dancer	Pauline Lawrence
Limantour, Jose Yves	Conductor	W.G.N. Concerts
Lipton, Martha	Contralto	c/o Musical Courier
Lissitchkina, Sina	Soprano	William L. Stein
*List, Emanuel	Bass-Baritone	Concert Management Richard Copley
List, Eugene	Pianist	Arthur Judson
Littlefield Ballet	Dancers	W.G.N. Concerts
Long, Robert	Tenor	Harry Culbertson
Loring, Eugene	Dancer	Bossey & Hawkes
Lorraine, Marion	Soprano	c/o Musical Courier
Luboshutz & Nemenoff	Duo-Pianists	National Concert & Artists Corp.
Lucas, Lorraine	Soprano	Estelle Lutz Artists Bureau
Ludlow, Godfrey	Violinist	Tenney Management
Luening, Ethel & Otto	Joint Recitalists	c/o Musical Courier
Lushanya, Mobley	Soprano	National Concert & Artists Corp.
Lustgarten, Alfred	Violinist	Chas. L. Wagner
Lustgarten, Edgar	Cellist	Chas. L. Wagner
Lutton, Eleanor	Soprano	Estelle Lutz Artists Bureau
Luviso, Maria	Soprano	William Neill
McArthur, Edwin	Conductor	National Concert & Artists Corp.
McChesney, Ernest	Tenor	Haensel & Jones
McClung, Marjorie	Soprano	Annie Friedberg
McCurdy, Alexander	Organist	Bernard R. La Berge
McDonald, Marguerite	Soprano	Josephine Vila
McPhee, Colin	Composer-Lecturer	Bossey & Hawkes Artists Bureau
Maazel, Lorin	Conductor	Arthur Judson
Maazel, Marvin	Pianist	National Concert & Artists Corp.
MacDonald, Jeanette	Soprano	Charles L. Wagner
Macdonald, John	Bass-Baritone	Suite 825, Orch. Bldg., Chicago
MacMillan, Sir Ernest	Conductor	Arthur Judson
Mahler, Fritz	Conductor	Arthur Judson
Mahoney, Julia	Soprano	R. Mary Pingle
*Malson, Rene	Tenor	National Concert & Artists Corp.
Makovsky, Paul	Violinist	Haensel & Jones
*Malatesta, Pompilio	Bass	c/o Metropolitan Opera House
Mann, Alfred	Recorder-Player-Viola D'Amore	Guild for Musicians
Manners, Lucille	Soprano	National Concert & Artists Corp.
Mannheimer, Frank	Pianist	Annie Friedberg
Maracci, Carmalita, & dance group	Ensemble	Metropolitan Musical Bureau
Marcus, Adele	Pianist	National Concert & Artists Corp.
Marinel, Mary & Elizabeth	Harp Duo	c/o Musical Courier
*Markan, Maria	Soprano	c/o Metropolitan Opera House
*Marlowe, Anthony	Tenor	Michael De Pace
Marmein, Miriam	Dancer	c/o Musical Courier
Marrow, Macklin	Conductor	Arthur Judson
Marshall, Robert	Tenor	Haensel & Jones
Margyas Trio	Ensemble	Vera Bull Hull
Martin, John	Tenor	c/o Musical Courier
*Martinelli, Giovanni	Tenor	National Concert & Artist Corp.
Martinez & Antonita	Dancers	Guild for Musicians
*Martini, Nino	Tenor	Jack Salter
Marx, Burle	Conductor	Willmore & Powers
Masselos, William	Pianist	National Music League
Mathieu, Andre	Composer-Pianist	c/o Musical Courier
Matlack, Alice	Contralto	Harry Culbertson
Mauro-Cottone, Aurora	Pianist	c/o Musical Courier
Mayle, Helena	Soprano	William Neill
Maynor, Dorothy	Soprano	Lawrence Evans
Medeles, Fousto	Pianist	George H. Dalrymple
*Meisle, Kathryn	Contralto	Arthur Judson
*Melchior, Lauritz	Tenor	Metropolitan Musical Bureau
Melnik, Bertha	Pianist	National Music League
Melton, James	Tenor	Lawrence Evans
Meltzer, Edward	Conductor	Suite 825 Orch Bldg., Chicago
Menuhin, Yehudi	Violinist	Jack Salter
Metropolitan Quartet	Ensemble	W.G.N. Concerts
*Milanov, Zinka	Soprano	National Concert & Artists Corp.
Miles, Mary Elizabeth	Flutist	National Music League
Milhaud, Darius	Composer-Pianist	Albert Morini
Miller, Brenda	Soprano	National Music League
Miller, Ray Porter	Soprano	Geo. Leyden Colledge
Miller, Virginia	Dancer	c/o Musical Courier
Mills, Edgar	Baritone	Josephine Vila
Milstein, Nathan	Violinist	National Concert & Artists Corp.
Mimoso, Veronica	Pianist	Tenney Management
Minty, Dorothy	Violinist	Thea Dispeker
Mitropoulos, Dimitri	Conductor	Arthur Judson
Mock, Alice	Soprano	Harry Culberton
Molinari, Bernardino	Conductor	Arthur Judson
Monath, Hortense	Pianist	National Concert & Artists Corp.
Monro, Julia	Violinist	c/o Musical Courier
Monroe, Lucy	Soprano	Arthur Judson
Monteux, Pierre	Conductor	Arthur Judson
Montez, Mona	Dancer	c/o Musical Courier
Moore, Donald	Baritone	Annie Friedberg
Moore, Francis	Pianist	Tenney Management
*Moore, Grace	Soprano	Metropolitan Musical Bureau
Moore, Lillian	Dancer	Record Concerts Corp.
Morelli, Carlo	Baritone	Annie Friedberg
Morgan, Dennis	Tenor	W.G.N. Concerts
Morini, Erica	Violinist	National Concert & Artists Bureau
Morini, Haydee	Dancer	Albert Morini
Morley & Gearhart	Duo-Pianists	Haensel & Jones
Morris, Viola & Anderson, Victoria	Vocal Duo	Bossey & Hawkes Artists Bureau
Morse, Robert W.	Organist	c/o Musical Courier
*Moscona, Nicola	Bass	National Concert & Artists Corp.
Moss, Marshall	Violinist	William L. Stein
Mumaw, Barton	Dancer	Fern Helscher
Mumme, Agnes	Soprano	Harry Culbertson
Munz, Mieczyslaw	Pianist	Haensel & Jones
Murdoch, William	Pianist	Geo. Leyden Colledge
Musical Art Quartet	Ensemble	Ray Halmans
Musikonsky, Paul	Violinist	c/o Musical Courier
Nabokoff, Nicolas	Composer-Lecturer	Guild for Musicians
Nadeau, Raoul	Baritone	Geo. Leyden Colledge
Naegele, Charles	Pianist	Willmore & Powers
Navarro, Amparo	Pianist	Annie Friedberg
Naya, Francisco	Tenor	W.G.N. Concerts
Nelson, Edgar	Conductor	Suite 825 Orch. Bldg., Chicago
New American Trio	Ensemble	Annie Friedberg
Niemann, Helen & Snell, Guy	Duo-Pianists	Harry Culbertson
Niemann, Minna	Pianist	Geo. Leyden Colledge
Nimura & Lisan Kay	Dancers	Virginia Lee
Nose, Wilson	Violinist	c/o Musical Courier
Novaes, Guiomar	Pianist	Haensel & Jones
Novon, Sofia	Folksong Singer	Guild for Musicians
*Novotna, Jarmila	Soprano	National Concert & Artists Corp.
Obolensky Singers, The	Ensemble	Vincent Attractions
O'Connell, Charles	Conductor	Arthur Judson
O'Day, Darlene	Soprano	Estelle Lutz Artists Bureau
*Olheim, Helen	Mezzo-Soprano	Metropolitan Musical Bureau
*Olitzki, Walter	Baritone	Eric Semon Associates
*Oliverio, Lodovico	Tenor	c/o Metropolitan Opera House
Onofrei, Dimitri	Tenor	Suite 825 Orch. Bldg., Chicago
Opera Concert Trio	Ensemble	Record Concerts Corp.
Original Don Cossack Chorus	Ensemble	Hurok Attractions
Ormandy, Eugene	Conductor	Arthur Judson
Ormos, Margaret	Soprano	Thea Dispeker
Orton, Dorothy	Soprano	Josephine Vila
Page, Ruth & Stone, Bentley	Dancers	c/o Musical Courier
Paggi, Ada	Mezzo-Soprano	Suite 825 Orch. Bldg., Chicago
Pane-Gasser, John	Tenor	Estelle Lutz Artists Bureau
*Panizza, Ettore	Conductor	Michael De Pace
Paray, Paul	Conductor	Arthur Judson
Paret, Betty	Harpist	Record Concerts Corp.
Parnova, Lisa	Dancer	c/o Musical Courier
Parzybok, Maurine	Contralto	Harry Culbertson
Pascarella Trio	Ensemble	c/o Musical Courier
Pasztory, Ditta	Pianist	Bossey & Hawkes Artists Bureau
*Pauley, Mona	Mezzo-Soprano	Lawrence Evans
Paull, Jarna	Soprano	Geo. Leyden Colledge
*Pauly, Rose	Soprano	Vincent Attractions
Paxson, Theodore	Pianist	Arthur Judson
Pears, Peter	Tenor	Thea Dispeker
*Pechner, Gerhard	Bass-Baritone	National Concert & Artists Corp.
Peebles, Joan	Contralto	Willmore & Powers
Peerce, Jan	Tenor	Hurok Attractions
*Pelletier, Wilfred	Conductor	Arthur Judson
Pemberton, Virginia	Soprano	Armand Bagarzy
Pensis, Henri	Conductor	William L. Stein
Pernel, Orrea	Violinist	Willmore & Powers
Perole String Quartet	Ensemble	Thea Dispeker
Perulli, Franco	Tenor	Michael De Pace
Pessl, Yella	Harpsichordist	Bossey & Hawkes Artists Bureau
Peters, Julia	Soprano	Annie Friedberg
Peterson, Gertrude	Harpist	Harry Culbertson
*Petina, Irra	Mezzo-Soprano	Dolores Hayward Concert Management
Petri, Egon	Pianist	W.G.N. Concerts
Phil-Sym String Quartet	Ensemble	Record Concerts Corp.
Piatigorsky, Gregor	Cellist	Arthur Judson
Pierotic, Piero	Baritone	Tenney Management
Pilon, Jean	Tenor	Harry Culbertson
Pinnera, Gina	Soprano	c/o Musical Courier
*Pinza, Ezio	Bass	National Concert & Artists Corp.
Plum, Henriette Bagger	Mezzo-Soprano	Geo. Leyden Colledge
Poister, Arthur	Organist	Bernard R. La Berge
*Pons, Lily	Soprano	Metropolitan Musical Bureau
Porter, Hugh	Organist	Bernard R. La Berge
Posselt, Ruth	Violinist	Bossey & Hawkes Artists Bureau
Potter, Dorothy	Soprano	Tenney Management
Powers, Marie	Contralto	Josephine Vila
Primrose, William	Violist	Bossey & Hawkes Artists Bureau
Primrose Quartet, The	Ensemble	Bossey & Hawkes Artists Bureau
Prokofieff, Serge	Pianist	Haensel & Jones
Rabinof, Benno	Violinist	Concert Management Richard Copley
Rachmaninoff, Sergei	Pianist	National Concert & Artists Corp.
Rafael, Fay	Violinist	Geo. Leyden Colledge
Raney, Carolyn	Soprano	Concert Management Richard Copley
Rapee, Erno	Conductor	Bossey & Hawkes Artists Bureau
Rascher, Sigurd	Saxophonist	Guild for Musicians
*Rasely, George	Tenor	c/o Metropolitan Opera House
Raymond, George Perkins	Tenor	Annie Friedberg
Raymond, Rose	Pianist	c/o Musical Courier
Read, Elizabeth & Townsley, Lois	Duo-Pianists	Tenney Management
Rebeil, Margot	Soprano	Garland, Cooper
Recorder Quartett	Ensemble	Guild for Musicians
Reed, Florence	Actress-Symphony Soloist	William Neill
*Reggiani, Hilde	Soprano	c/o Metropolitan Opera House
Reine, Bella	Dance Mime	A. H. Handley
Reiner, Fritz	Conductor	Arthur Judson
Renardy, Ossy	Violinist	W.G.N. Concerts
*Rethberg, Elisabeth	Soprano	Michael De Pace
Reubben, Carmen	Mezzo-Soprano	Milton Bendiner
Reuter, Rudolph	Pianist	Suite 825 Orch. Bldg., Chicago
Ricci, Ruggiero	Violinist	Albert Morini
Richard, Charles	Pianist	c/o Musical Courier
*Riedel, Karl	Conductor	c/o Metropolitan Opera House
Rin's String Quartette	Ensemble	Harry Culbertson
Rivkin, Vivian	Pianist	c/o Musical Courier
Robert, George	Pianist	Fadiman Associates
Robert, Walter	Pianist	National Music League
Robeson, Paul	Bass	Metropolitan Musical Bureau
Robinson, Suzanne	Soprano	Record Concerts Corp.
Rodzinski, Artur	Conductor	Arthur Judson
Roecker, Edward	Baritone	Arthur Judson
Roland, Norman	Baritone	Record Concerts Corp.
*Roman, Stella	Soprano	National Concert & Artists Corp.
Romanoff, Boris	Dancer	c/o Musical Courier

(Please turn to page 80)

*Metropolitan Opera

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Personal Representative: THEA DISPEKER

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New York Concerts

(*Continued from page* 34)

trifling slip or two of intonation. I anticipate eagerly the pleasure of hearing the gifted young artist in a better work.

Under Mr. Abravanel the orchestra was heard in some dances from Gluck's Orfeo, Griffes' White Peacock, Ravel's Bolero and a level-headed performance of Beethoven's Fifth Symphony.

Erica Morini's Recital

Erica Morini could not have picked a worse evening for her Town Hall violin recital than Jan. 19. Such clammy, sodden, abominable weather as had prevailed the live-long day and then turned into a pea-soup fog by nightfall is a thing dreaded by all who operate stringed instruments. It turns these strings to something like glue and makes it almost impossible to keep the instrument in tune. Poor Miss Morini had her share of such troubles. And to make matters worse one of her strings broke in the middle of the Paganini Concerto, whereupon the artist left the stage to draw up another, which took some time.

Aside from the atmospheric drawbacks the violinist was her familiar and dependable self. Her program was long; some may have felt too long. Two sonatas (Mozart's in B flat, Brahms' in D minor), the aforementioned concerto, a new Nocturne Fantasia by Isidor Achron, Kreisler's Praeludium and Allegro (the one that used to be by "Pugnani-Kreisler") and Wieniawski's Souvenir de Moscou made a heaping rather than a dainty dish. Frankly, I found the performance of the Mozart sonata (Max Lanner was Miss Morini's pianist of the evening) a torpid business; it sounded like a half-hearted exercise in sight-reading. The Paganini Concerto, despite the episode of the broken string, was much more enlivening. It disclosed some of the best technical and stylistic features of the artist's work, her dash and virtuosity. Miss Morini used the Sauret cadenza and executed this tour de force in brilliant style. For that matter, the recital offered many admirable features. A pity a larger audience was not on hand to enjoy them. But here, too, the weather probably did its part.

Zimbalist Plays to Throng

Judging by the size of the audience which filled Carnegie Hall to hear him on the evening of Jan. 20 Efrem Zimbalist must be about the most popular violinist hereabouts. Not only the body of the house was crowded from floor to ceiling but the stage was filled and not only with a seated throng but with large numbers who stood. Yet there is nothing of a flashy, sensational order about Mr. Zimbalist; on the contrary, his playing has rarely been marked by more restraint and sobriety. The huge gathering, however, received him with exceptional warmth.

Mr. Zimbalist played an extremely lengthy program, which began with Kreisler's adaptation of Schumann's Fantasy for violin and included a Ballade for violin alone by the late Eugene Ysaye, Beethoven's Kreutzer sonata, the Tchaikovsky concerto and a number of shorter pieces. The Fantasy is hardly Schumann at his peak and the Ysaye Ballade is dreary matter which the best of will could hardly turn into anything but the dull bore it is. The performance of the Beethoven sonata by Messrs. Zimbalist and Vladimir Sokoloff was polished and discreet, if uneventful. Perhaps the quality of excitement was more evident in the Tchaikovsky music. Is there any good reason for playing this work, which can be heard twenty times a season with its orchestral background, to a mere piano accompaniment? One answer can probably be read in the size of Mr. Zimbalist's audience.

Further Concerts in New York

Katherine Eyman Bows

The intricacies of a somewhat difficult program, especially for a first New York recital, found Katherine Eyman, American-born and trained, displaying a talent of substantial richness and impressionable technique. Feeling was unquestionably present, but with a consistency which almost suggested monotony. The artist's true piano form was first realized when she undertook the shorter works in the latter half of the program. Here she managed to step up her emotional pace to the point of indicating a measure of individualism. Her audience was pleased with her efforts as evidenced by the applause.

Rubinstein with Philadelphians

Music lovers of Broadway and Tin Pan Alley would have had the surprise of their lives at Carnegie Hall on Jan. 6, when the august Philadelphia Orchestra began to play that popular song and dance number known to café and night club circles as "Concerto". However, puzzlement doubtless would have succeeded surprise as the currently ubiquitous theme evolved into a long piano-orchestral composition by Tchaikovsky in B flat minor.

Artur Rubinstein, the soloist, gave brilliantly eloquent and passionate utterance to the piano part, his glittering technic serving him marvelously well. The orchestra was not all that it should have been technically.

Eugene Ormandy, conductor, contributed as a transcriber with his well-fashioned and feeling arrangement of the Bach six-voice Fugue from the Musical Offering. The symphony was Mozart's in D major (K. 504.)

Robert Russell Bennett's Eight Etudes for Orchestra showed impressive mastery of idiom and instrumentation. The separate Etudes, in which Bennett realizes his intentions admirably, are dedicated to Damrosch, Huxley, Noel Coward, the Grand Lama, The Ladies, etc.

Lotte Lehmann Marks Anniversary

Ten years ago Lotte Lehmann made her New York recital debut at Town Hall, and on Jan. 7 she proved at the same auditorium that her art and arts as a song interpreter are more persuasive and potent than ever. A capacity attendance and its frenetic applause, testified further and most convincingly to this.

It were idle to say that there has been no impairment in Mme. Lehmann's actual vocal range, or that she had entirely recovered from the effects of her recent long indisposition, but a tone here and there not entirely ingratiating, or an occasional lack of sustained breath, did not in the least detract from the deep pleasure and edification she created with her musical command, her unfailing ability to sound the emotional and literary meanings of every song she undertook, and the expertness and variety of the colorings and nuances she employed. This was song-singing at its rarest and best. The program consisted of works by Purcell, Haydn, Schubert, Beethoven, Mozart, Brahms and Strauss. Paul Ulanowsky was the sensitive and understanding accompanist.

Mitropoulos Plays Novelties

Starting his last week of tenure with the Philharmonic-Symphony Society on Jan. 7, Dimitri Mitropoulos presented himself also as arranger. His program embraced his own Prelude and Death of Dido from the Purcell opera, heard on programs of the NBC Symphony and the conductor's own Minneapolis orchestra, as set for full orchestra. It retains much of the simplicity of the original though the added sonority, particularly in the first part, militates against the mood and style of Purcell.

Aaron Copland's Statements for Orchestra, comprising six *morceaux* had its world premiere in the completed form. The 'militant' excerpt was sheer

(*Please turn to page* 68)

Leah Effenbach

PIANIST

MISS EFFENBACH WILL BE HEARD WITH THE NATIONAL SYMPHONY ORCHESTRA UNDER DR. HANS KINDLER IN THE INITIAL WASHINGTON PERFORMANCE OF THE PROKOKIEFF CONCERTO FOR PIANO.

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N.Y. WORLD-TELEGRAM

PERSONAL REPRESENTATIVE, SHEILA HARMELL, SUITE 701, 119 W. 57TH ST., NEW YORK CITY

NEW YORK CONCERTS

(Continued from page 66)

noise to this listener; the "cryptic" rather extensive; the 'dogmatic', with a reference to the composer's Piano Variations, exceedingly virile; the 'subjective' a lyric episode for strings; the 'jingo' a clever setting of a popular air and the 'prophetic' a rhapsodic item in contemporary vein. The composer was present and applauded.

Mahler's fourth symphony had Mona Paulee, new Metropolitan Opera soprano, as soloist in the final movement. After the tedious three sections, her fresh, colorful young voice, proved pleasant.

Boston Symphony Gives Lourié Work

The Second Symphony of Arthur Lourié, Russian composer formerly resident in Paris, now in the United States, had its first New York hearing at the concert by the Boston Symphony, under Serge Koussevitzky, in Carnegie Hall, Jan. 8. It has the subtitle Kormtchaia, a Greek word said to refer to the Virgin as a "guiding mother." It is in ten sections, and in the form of "variations without theme," built on a so-called "intonation of intervals," the second, minor third and fourth being employed. There is a certain Slavic coloring about the score, of rather "primitive" quality—at times suggesting the neophyte in mixing orchestral colors—the sections being plain, labored and unexceptional in thematic content. Refinement of expression gave pleasing quality to certain pages, but of virility or religious significance there was little. It was exquisitely played, and at the close the conductor, after several recalls, brought forward the composer.

A serious, weighty but superbly polished version of Haydn's Symphony in B flat (No. 9 of the Salomon series) opened the evening, and a sumptuously intoned reading of Brahms' Fourth Symphony made the second half. Koussevitzky has brought his orchestra to ravishing subtlety and rarity on the tonal side. One heard sounds throughout of surpassing loveliness, but "soulfulness" and even lyricism well often restrained almost to the point of under-statement.

Edna Belgum in Debut

When Edna Belgum, young pianist from Minneapolis who made her Town Hall, New York, debut on Jan. 9 had finished her program her audience remained seated as a tribute to a young artist of superior musical gifts. It wanted to hear more of her tastefully tempered and richly colored interpretations. Miss Belgum played Bach with depth, Beethoven with simplicity, Schumann's Carnaval, Op. 9, with lyricism, Liszt with clarity and fleetness, Debussy with subtlety and Albeniz with fire. The audience responded with vigorous applause to a satisfying performance.

Eugene Gash in Piano List

Eugene Gash, young Denver, Col. Negro pianist, although of a stern platform manner, incited his large audience to enthusiastic and prolonged applause in Town Hall on Jan. 10. A Bach transcription, as an introductory work, left little doubt as to the pianist's well-grounded technic. His playing, while it appeared cold, conscious and painstakingly calculated, nevertheless embodied spirited animation, resourcefulness, and abundant technicality. Two Choral Preludes by Bach-Busoni were read with unusual intelligence and interpretative scope. Beethoven's Sonata, Op. 101 and compositions by Brahms, Chopin, Debussy, De Falla, and Stravinsky were all products of a clean-cut, precise delivery, enhanced by steadfast control and dynamic fingering. Numerous encores followed.

Boston Orchestra in Martinu Novelty

A novelty on this program of the Boston Symphony Orchestra conducted by Serge Koussevitzky at Carnegie Hall on Jan. 10, was the Concerto Grosso by Bohuslav Martinu, Czech composer. Written in 1938, the work was not heard in America until two months ago when Koussevitzky did it in Boston.

In three movements, scored for chamber orchestra (two pianos, woodwings and strings) Martinu's opus proved to be unusually important, adhering to the outward classical form but putting new musical ideas into the ancient mould. The composition sounded altogether attractive and won loud acclaim.

Koussevitzky gave a refreshing reading of Mozart's Haffner Symphony, and stirred up prodigious résponse with his exciting version of Tchaikovsky's 1812 Overture. The soloist was Alexander Borovsky, who performed the solo part in Tchaikovsky's B flat minor piano concerto, and shone with ardent delivery, fluent technic and appealing tone.

Mitropoulos Ends Tenure

Dimitri Mitropoulos finished his month's engagement with the Philharmonic at Carnegie Hall on Sunday afternoon, Jan. 11, and highlighted the occasion with imaginative and generally compelling interpretations.

He repeated the Brahms Double Concerto (heard also the night before), and again the soloists were Mishel Piastro, violin, and Joseph Schuster, both of whom are musicians of proved mettle. They made the most of a work that is decidedly not among Brahms' best. The pair, masters of tone, established a perfect ensemble of sound with the orchestra and with each other, and received a richly deserved ovation.

The rest of the program offered Kurthy's Scherzo, Pastorale from Fuleihan's Symphony, Milhaud's Suite Provencale, and Purcell's Prelude and Death of Dido.

League Presents Canadian Music

Canada claimed the spotlight at the League of Composers concert at the New York Public Library on Jan. 11. The last item on the program was the appearance of the boy composer and pianist, André Mathieu, in three of his works, Etude, Hommage à Mozart Enfant, and Seagull, evidence of a rare precocity and musical ability. Less spectacular but of considerable interest was the presentation of works by six other living Canadians. A thoughtful Second String Quartet by John J. Weinzweig of Toronto, was given its first New York hearing by the Rudin Quartet, which later did similar duty for a Poco Ricitando for strings by Godfrey Ridout and Music for Strings by Louis Applebaum. All three composers are from Toronto. Mr. Weinzweig also figured in a piano group with a Theme with Variables, and Barbara Pentland, of Winnipeg, with her Studies in Line, both played skillfully by Harrison Potter. This pianist, with Leon Rudin, violinist, gave a lively Canadian Dance by Hector Grattan of Montreal. Dorothy Westra, accomplished soprano, did a musicianly reading of Cynara by Mr. Applebaum and two settings for soprano and oboe of T. S. Eliot, lyrics by Godfrey Ridout. These, entitled Virginia and New Hampshire, were among the most successful offerings of the afternoon. Josef Maix played the oboe part. An interested audience feted both the music and artists.

Richard Soloist with Plotnikoff

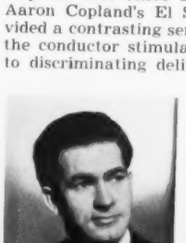
Charles Richard, pianist, was soloist with the New York City Symphony Orchestra, Eugene Plotnikoff conducting in a program broadcast from the Brooklyn Museum on Jan. 11. Mr. Richard, who is from Iowa, but now resides in New York, played the Hungarian Fantasy of Liszt. He was recalled several times by the audience. Included on the program was Schumann's Symphony No. 4 in D minor and Tchaikovsky's Hamlet Overture.

Lhevinnes Assist Abravanel

Josef and Rosina Lhevinne, duo-pianists, were the assisting soloists at Maurice Abravanel's second appearance on the podium with the New York City Symphony, on Jan. 11 in Carnegie Hall. The two artists contributed Poulenc's two-piano concerto and played with technical brilliance, authority and charm. Two encores were necessary including Chopin's "Minute" waltz arranged by Corder. Mr. Abravanel's reading of his entire list made the orchestra sound like a major ensemble. J. C. Bach's B flat Sinfonia, Milhaud's Suite Provencale, the second Daphnis and Chloe suite of Ravel and Aaron Copland's El Salom Mexico provided a contrasting series of numbers but the conductor stimulated his players into discriminating delineations.

Larry Gordon Photo

HUGH ROSS, CONDUCTOR OF THE SCHOLA CANTORUM, of New York, and members of its board and friends at a tea at the home of Mrs. Reginald Fincke, where plans were laid for the Carnegie Hall concert on March 25 in memory of Kurt Schindler, founder and original conductor of the Schola. It will be devoted to Spanish and Russian works, some from Schindler's collection, The Folk Music and Poetry of Spain and Portugal, commissioned from Deems Taylor, Aaron Copland, Carlos Chavez and Juan Jose Castro. From left to right: Mr. Ross, Mrs. Fincke, Mrs. Jacques Freedman, Diego Suarez and (seated) Countess Mercati and Ruth Draper.



J. Abresch Photo

ARTHUR LEBLANC

Le Blanc in Town Hall

Arthur Le Blanc, French-Canadian violinist, departed slightly from the standard repertoire in his Town Hall recital of Jan. 12 by programming the Lekeu sonata. The first half of the program also included the Vitali Chaconne and a Mozart sonata. The violinist played the Lekeu *con amore*, with abandon and understanding. La Fontaine d'Arethuse,

(Please turn to page 70)

The Press Applauds

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—Clyde Irvine, Montreal Daily Herald

"Miss Manners was a most believable Marguerite, being young and slim. . . . Her Jewel Song was careful, unoperatic and melodious and . . . she achieved a genuine emotional outburst at the end of the third act."

—Montreal Gazette

• *In Quebec, Dec. 3*

"Lucille Manners, a blue-eyed blonde of pleasing appearance, ably interpreted the role of Marguerite and revealed herself to be the possessor of a fine voice and above average acting ability."

—Quebec Chronicle-Telegraph

"Lucille Manners made a charming Marguerite, gracious and believable. She was particularly excellent in her rendition of the 'Roi de Thule'."

—Le Soleil Quebec

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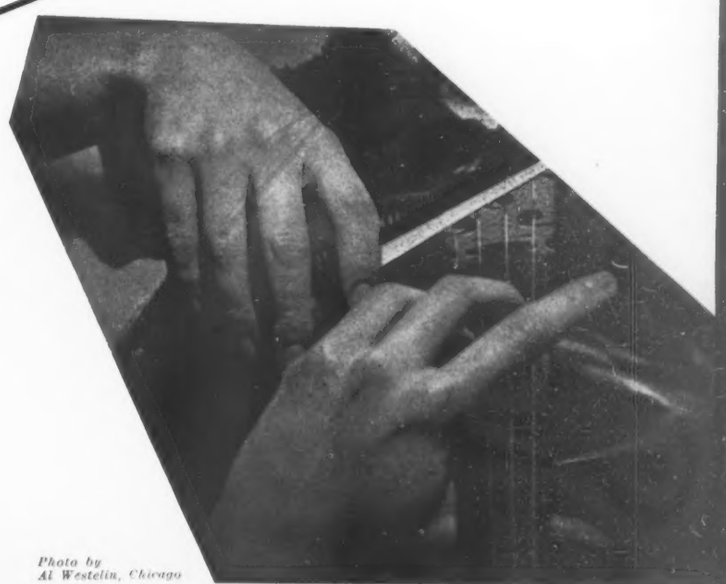

Photo by Al Westelin, Chicago

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New York Concerts

(Continued from page 68)

of Szymanowski, Tzigane, by Ravel, Lotus Land, by Scott-Kreisler, Punchinello and the Butterfly of Sodero, Polonaise Brillante by Wieniawski, and Le Chant des Pins, composed by the violinist, were played with superior musicianship and tone. He is a superior technician who is able to devote all of his energies to interpretation. Seemingly there is a certain inhibition in his playing; a little honest bravura might add a touch of color. Ernst Victor Wolff was the admirable accompanist.

Leslie Frick in Recital

A voice attuned to the melodious type of song was applied to a wide variety of music when Leslie Frick, mezzo-soprano, appeared at Town Hall on Jan. 13. Following Handel's Weep No More, the singer's virtuosity was maintained commendably for the duration of the program. Works by Haydn, Beethoven, and Brahms revealed dialectal precision. Ravel's Histoires Naturelles, sung with a continuity both pleasing and refreshing, attested also to her linguistic versatility. A sprightly collection of English and American songs served the twofold purpose of closing the concert and emphasizing again Miss Frick's richly endowed talents. Encores included the Habanera from Carmen. Accompaniment was efficiently handled by Alderson Mowbray.

Eleanor Berger Gives Scholarship Program

Eleanor Berger, mezzo-soprano, gave the third in the series of concerts for the scholarship fund of Mu Phi Epsilon in Steinway Hall on Jan. 13. Presented by Tau Alpha Chapter, Miss Berger had Louise Haydon at the piano. Her program included Italian airs of Marcello, Scarlatti and Torelli, a group of Shakespearean songs by Sullivan, Arne, Humfrey and Harris, a French group represented by Debussy, Busser and Faure and a final section in English comprising numbers by Horsman, Charles, Fogg and Sargent. Miss Berger sang her entire list with keen appreciation. Particularly charming was the Elizabethean group. Miss Haydon proved a competent associate.

Elly Kassman's Piano Program

Piano playing with all its ramifications of keyboard technique was offered by Elly Kassman at Carnegie Chamber Music Hall on Jan. 14. Her program included Beethoven's Sonata, Op. 81A, and works by Rameau, Gluck-Sgambati, Loeilly-Godowsky, Chopin, Ravel, Hindemith, and Paganini-Liszt. Although Miss Kassman's sensitive touch bespoke of a sentimental nature, her efforts at interpretation were overshadowed by technical address. Her clear tone, impressionable fingering, and earnest approach were warmly received by an applausive audience.

Van Wey and Ruiz at Schafmeister Musicale

Helen Schafmeister, pianist, presented a Spanish, Latin-American program for the third and last Candlelight Musicale of the season at the Waldorf-Astoria on Jan. 14. Guest artists were Adelaide Van Wey, contralto, and Enrique Ruiz, tenor. Robert Noble Hill, at the piano for them, scored with his sensitive accompaniments.

Buleria, of Longas, dedicated to Miss Schafmeister, won particular favor. The pianist also played numbers by Caba, Lecuona, Lobos and Turina, with fluent technique and subtlety. She was forced to add several encores.

Miss Van Wey with large range, vocal opulence and velvety tones, in unfamiliar numbers, two of which were first performances, won her audience. Her interpretations were clear.

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York (Pa.) Dispatch, Jan. 8, 1942

MANAGEMENT:
ALBERT MORINI
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Photo by Rossi Studio

YEHUDI MENUHIN
gave his annual New York recital in Carnegie Hall on Jan. 26.

Mr. Ruiz, a soloist last season, again impressed in two groups of Argentine songs.

Maria Maximovitch Sings Russian Works

A concert devoted to the Russian Art Song was presented by Maria Maximovitch on Jan. 15 at Carnegie Chamber Music Hall. Felix Roderick Labunski lectured on the history of the art song in Russian and Mme. Maximovitch illustrated his remarks with 23 songs, ranging from Glinka to Dukelsky. She passed from song to song creating a definite mood for each. An accomplished musician, she has a voice of rich quality and range. Gibner King was at the piano.

Annette Royak in Memorial Program

Annette Royak, soprano, gave a recital on Jan. 15 at Carnegie Chamber Music Hall in commemoration of Lermontoff and Mozart. Miss Royak, who has been active in Russian War Relief Work devoted some of the proceeds to medical aid for the U.S.S.R. Her interpretations of compositions of Mozart, Schubert, Wolf, Eda Rappaport, Arensky, Rubinstein, Dargomijsky, Gretchaninoff and S. Vasilenko won several encores from her cordial audience. Lehman Goodman played accompaniments. Program synopses were by Rose Brendel.

Caterina Jaboro Impresses in Recital

An impressive recital was that of the colored dramatic soprano, Caterina Jaboro, in Town Hall on Jan. 16. She quickly proved to a large audience that she was an artist of intelligence as well as the possessor of natural gifts. Miss Jaboro will be remembered for her New York appearances a few years ago in Aida. She has been heard since in practically every musical center in Europe.

With a program of early eighteenth century works, groups by Fauré and Grieg and an aria from Weber's Oberon, Miss Jaboro brought to her songs an extraordinary command of mood, solid vocal sureness and sound musicianship. The voice carries without being forced, is consistently even, and the upper tones are particularly exquisite. The arias were sung with dramatic intensity, and she was able to take on the personality of the character she portrayed. Paul Ulanowsky played excellent accompaniments.

Germaine Leroux Plays Novelties

Germaine Leroux, French pianist, selected works from the standard repertoire and two novelties for her Town Hall program on Jan. 17. Dvorak's Suite for piano, Op. 98 was the first of the two less familiar works. Although thoroughly pianistic, it is not one of the composer's important contributions. A Chabrier piece was charming, and delightfully played. Miss Leroux is an exceptionally gifted pianist. A clean technique, keen rhythmic sense, and a sensitive musical approach prevailed throughout. Whether in Bach's Italian Concerto, Schumann's Carnaval, or works of Ravel and Debussy, Miss Leroux played with complete understanding and authority. Some Chopin numbers were added.

Janet Bush Returns

Janet Bush, New Jersey mezzo-soprano, gave her second Town Hall recital in two years on Jan. 17. Her program opened with four Schubert songs, the balance being works by numerous and lesser known composers. Justice was done all the music by her well-placed voice, backed by a radiant personality. The lyric quality of her voice was most readily adaptable to such compositions as Bax's Cradle Song and Carpenter's Serenade. Songs by Gossec, Gluck, Wolf, Griffes, and others, were given in praiseworthy fashion. Helpful piano assistance was provided by Milne Charnley.

Bronislaw Huberman Reappears

Long distinguished in the violin world, Bronislaw Huberman made his New York recital reappearance at Carnegie Hall with a matinee on Jan. 17 after an absence of six years. However, he had been heard in the metropolis several times with orchestra. He now is a permanent resident of America.

Never content with conventional recital programs, Huberman played two concertos to the accompaniment of a group from the New Friends of Music Orchestra. The works were Bach's in E minor and Mozart's in D major (K. 218). He gave the first American performance of the latest sonata for piano and violin by Nicholas Medtner, and concluded with Szymanowski's Fontaine d'Arethuse and his own transcriptions of a mazurka and valse (C sharp minor) by Chopin. Huberman is a musician of lofty attainments and altogether admirable performances. His interpretations have the stamp of authority but also the charm of individualism. He maintains a noble line of feeling as impressively as he sounds romantic warmth or reels off some *morceaux* of insouciant lightness. His tone is of singular purity and fineness; his command of fingers and bow, absolute.

In the sonata Huberman had the excellent pianistic assistance of Boris Roubakine. The composition is well made but has nothing new to say and is of inordinate length.

Photo by John Alfred Piver

JOHN S. DAVIS,
bass, participated in the program on Jan. 26 at the Hotel Astor, New York, for the Relief Society for the Aged.

Lydia Summers Sings Folksongs

Lydia Summers, American contralto, in Town Hall on Jan. 18, chose several early folksongs arranged by Beethoven, groups by Schubert and Hugo Wolf; and English songs by Shanley, Brockway and Bantock. Miss Summers has a rich voice and sings with enjoyment and understanding. Excellent enunciation in all languages was also a contributing factor. An audience of unusual size demanded many encores. Coenraad V. Bos supplied fine accompaniments.

Trio in Brooklyn Concert

Jula Goldyne, Dutch mezzo-soprano, made her first appearance within the limits of New York City when she appeared on Jan. 18 at the Brooklyn Academy of Music. Lois Bannerman, harpist and Giorgio Ricci, cellist, were associate artists in an afternoon of French music. Mme. Goldyne, who sang Bemberg's arioso from La Mort de Jeanne d'Arc, the Romanza from Thomas' Mignon and songs of Martini, Duparc, Debussy, Bachelet, Chausson and Holmes, disclosed a voice of good quality and sang with finished artistry throughout. Miss Bannerman, in her second Brooklyn appearance this season, again proved an artist of sensitivity and refinement in numbers by Couperin, Faure, Breval, Debussy, Salzedo and Grandjany. Mr. Ricci played the Saint-Saëns A minor concerto with technical skill and proficiency. It was also his second appearance there.

Emile Baume in Annual Recital

Emile Baume, French pianist, gave his annual New York recital at Carnegie Hall on Jan. 19. The program included Busoni's arrangement for piano of the Bach Chaconne, and the 27 Etudes of Chopin, all exacting and demanding a great range of dynamic expression and coloring to avoid monotony. Mr. Baume executed the Chaconne with brilliance. His treatment of the Chopin, though lacking, perhaps, in poetic abandon, was masterly, setting forth with sensitivity the varying moods of the etudes. In certain of these he captured a velvet tonal quality. The beauty of his phrasing and the sharp clarity of his digital execution were noteworthy.

Other Recital Events

Byrd Elliot, young American violinist, and Mary Crary, author, gave a joint recital on Jan. 9 in Carnegie Hall. The author read several of her works, including Goddess of Joy, to musical accompaniment in which Brooks Smith was at the piano. The violinist's contributions included Mozart's A major Concerto (K. 219), the Vitali chaconne and Sinding's A minor suite, wherein her technical skill and effective musicianship were shown.

Jacob Feuerring in Carnegie Chamber Music Hall on Jan. 11 played Mozart, Schumann, Debussy, Albeniz and de Falla numbers with refinement and assurance.

American piano music was played by John Kirkpatrick at his Town Hall recital on Jan. 14. Represented were Carl Ruggles, Ross Lee Finney, Robert Palmer, Theodore Chanler, Arthur Farwell, Roger Sessions and Hunter Johnson. Almost every trend of American expression was disclosed and Mr. Kirkpatrick gave understanding, sympathy and technical resource to each item.

Wilson Woodbeck, Negro baritone, made his bow in Carnegie Chamber Music Hall on Jan. 18 with Edward H. Margetson, composer, at the piano. Airs of Peri, Carissimi, Giordano, Lieder, English songs, Spirituals and the Eri tu aria from Masked Ball made up his program. He approached this varied list with sincerity and seriousness and his resonant voice added to the enjoyment of the recital. More imagination in his interpretations will come as he develops.

Ellen Ballon in Chicago Recital

Ellen Ballon, Canadian pianist, will give a recital at Orchestra Hall, Chicago, on Feb. 15, as part of her current tour. On her program will be works of contemporary composers including Medtner and Alberto Jonas. The latter's Concert Etude, Op. 3, No. 1, dedicated to Miss Ballon, will have its first local hearing. On Jan. 31 Miss Ballon was soloist with the Chicago Symphony.

LILLIAN NEWKIRK MANSFIELD

Haarlem Philharmonic Holds 51st Breakfast-Concert

The Haarlem Philharmonic Society of New York presented Helen Traubel, soprano and Lauritz Melchior, tenor, of the Metropolitan Opera and Roland Gundry, American violinist, at the third musicale and breakfast of its 51st season on Jan. 15 at the Waldorf-Astoria.

Lillian Newkirk Mansfield, chairman of music, arranged the program. Mrs. Clarence R. Callaway was in charge of the breakfast. Mrs. Luther Cleaveland Bisselle is president of the society.

Mr. Melchior opened the program with an aria from the Greenland opera, Kaddara, followed by Jordan's Flying Eagle and Henriques' Spring Song, sung in the native languages. He was in splendid vocal form and enthusiastically received. Grieg's Ich liebe dich was sung as an encore.

Mme. Traubel presented Elsa's Traum from Lohengrin and two songs of Richard Strauss. Her full rich voice and admirable interpretative skill won an encore and she responded with Strauss' Devotion.

Mr. Gundry played works of Pugnanini-Kreisler, Rachmaninoff, Paganini and Sarasate with assurance, brilliant technic and admirable tone. Both vocalists were heard again in solo groups and then combined in the Love Duet from Die Walküre. Coenraad V. Bos was accompanist for Mme. Traubel, Ignace Strasfogel for Mr. Melchior and Eugene Helmer assisted Mr. Gundry.

The audience was keenly appreciative and enthusiastic.

N. E. M.

GABY and ROBERT CASADESUS,

French pianists, who tour next season in individual recitals and programs of music for two pianos. Both artists will be heard with orchestras as joint soloists.

Concert "Jinx" Defied in Career of Martha Daughn-Locker

HOLLYWOOD — Neither jinxs, colds nor traffic accidents can stop a singer who has made up her mind to carry on, according to Martha Daughn-Locker, petite, blonde soprano, who has given two New York Town Hall recitals despite all three.

In 1940, she came down with the "flu" just before her concert, and spent two weeks in bed practicing mentally. She got up, disregarded a large black cat which crossed in front of her, and sang to plaudits. Last year a traffic accident sent her to the hospital before her appearance, yet she won even greater approbation from all the critics.

Singing is not Miss Daughn-Locker's only accomplishment. She has had to give up sculpture, despite recognition in that field because the dust incident to polishing was bad for her throat. But she designs her own costumes, and is devoting as much time as possible to designing for the British War Relief. An ingenious crocheted doll of the crinoline period has attracted much artistic attention.

Miss Daughn-Locker is at present in Hollywood preparing her programs for next season's concerts, and declares that she will not be in the least perturbed if she walks under a ladder and breaks a mirror before going on. R. D. S.

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PITTSBURGH'S FORGES CLANG TO MELODY

By RALPH LEWANDO

PITTSBURGH, PENNA.—As the center of America's arsenal of defense, the Steel City's mills and foundries are on a 24-hour schedule. Notwithstanding that considerations of defense take precedence over all else, music activity continues apace, with large audiences attending the important concerts. In this respect present interest in the tonal art transcends that which existed at the outbreak of World War I.

The Pittsburgh Symphony Society, led by Dr. Fritz Reiner, will continue activity next season on an augmented basis. The plan calls for an extended series of concerts and a tour, the first for the orchestra under its present setup. Soloists will again be featured, although at this writing the list of artists to appear has not yet been formulated. Edward Specter, manager of the orchestra since its inception, will continue to direct its business activities.

Effect of Army Service

As is the experience of other musical organizations, the selective service has already taken several symphony members for U. S. A. duty. Choruses like the Mendelssohn Choir, directed by Dr. Ernest Lunt, and the Bach Choir, led by J. Julius Baird, likewise have contributed members to Uncle Sam, but intend to continue. According to the Pittsburgh Musical Society, Local 60, American Federation of Musicians, Clair Meeder, president, local union adherents in military service number 57, at present.

May Beegle's Series

Manager May Beegle plans a brilliant series, her 20th, for next year, and under her wing the Pittsburgh Orchestra Association, Mrs. William Thaw, Jr., president, will sponsor its 27th season of bringing visiting orchestras here.

The YM-WHA Musical Society plans to continue its series of major events, and Pittsburgh's Friends of Music will continue apace in presenting concerts that appeal especially to the cognoscenti.

The ancient and honorable Art Society, James A. Bortz, manager, is all set to sponsor its 69th year of recitals.

The free organ recitals of Dr. Caspar P. Koch at Northside Carnegie Hall, and those of Dr. Marshall Bidwell at Carnegie Institute will be continued.

Unless further calls to the colors disrupt their organizations, the Pittsburgh Savoyards under Dr. Harvey B. Gaul and the Pittsburgh Opera Society led by Dr. Vladimir Bakaleinikoff will continue activity.

The well-favored women's Tuesday Musical Club, headed by Flora (Mrs. James H.) Greene, is likely to be busier than ever.

Taps have sounded for Lawrence O. Fitz (47), Eintracht Singing Society director; Samuel Kliachko (52), Pittsburgh Symphony Society cellist; and Frances Weller (74), associate editor of The Musical Forecast.

Lancaster Symphony Orchestra Plans Children's Event

LANCASTER, PENNA. — The Lancaster Symphony Orchestra, Puzant Barsumian, conductor, announced three Tuesday evening concerts for the 1941-1942 season. The series opened on Nov. 25, and continues on Feb. 10, and April 14. Two of these concerts will have soloists and the Feb. 10 event will be all-Tchaikovsky.

George Rees Naugle has been engaged as business manager. The orchestra numbers 60 players, all members of the American Federation of Musicians. Concerts will be given in the McCaskey High School Auditorium. One Monday afternoon concert for young people will be presented on April 13.

The Lancaster Symphony Orchestra has two supporting organizations: a recently organized Women's Committee under the general chairmanship of Mrs. Daniel W. Coulter, and the Lancaster Symphony Association, William E. Alexander, president.

Photo by Robert M. Lewis

EDNA PHILLIPS PLAYING "ORANGES AND LEMONS"

with her children, Joan, six, and David, three, during breakfast. The tune is one of the nursery rhymes upon which is based Harl McDonald's suite for harp and orchestra, From Childhood, especially written for and dedicated to Miss Phillips, who is the wife of Samuel L. Rosenbaum, of Philadelphia. Formerly first harpist of the Philadelphia Orchestra, she recently resigned to devote all her time to solo appearances and chamber music performances.

Photo by Josephine Rossi

MARION CORYELL,

Philadelphia composer, now resident in New York. Her songs, The Christmas Star, and Waiting, were recently published by G. Schirmer, Inc.

Johnstown Group Supported by Junior Commerce Chamber

JOHNSTOWN, PENNA.—Jessica Dragonette, soprano of concert and radio, was the soloist on Nov. 10 as the Johnstown Symphony Orchestra, under Theodore Koerner, opened its new season.

Ruggiero Ricci, violinist, was heard on Jan. 7 with the ensemble and Katherine E. Ziff, pianist, comes Feb. 23. The final concert on April 20 will present William Pisarchik, violinist, a member of the orchestra since its inception.

The playing personnel this year has been somewhat affected by the national defense program, but this problem was solved in time for the opening of the season. Sponsored by the Municipal Recreation Commission, the ensemble is supported by the Junior Chamber of Commerce and an orchestra association handled finances. Membership in the association is higher this year than last. Concerts are given in the high school auditorium seating 1,300. Dr. M. H. Trytten is chairman.

Allentown Concert Forum Lists Opera and Ballet

By HARRY M. SCHOENLY,
President, Allentown Concert Forum

ALLENTOWN, PENNA.—Because of the success here of The Barber of Seville, presented by Charles L. Wagner's Company this season, we plan to have another opera in 1942-43. The series will again include the Ballet Theatre, since there is a definite flair here for ballets.

The present season has also included Rosalyn Tureck, pianist, Jan Kiepura, tenor, and the New Friends of Music Orchestra.

Local interest has increased because our subscribers know in advance what will be presented. Because of this and the necessity for recreation engendered by the war, we expect a complete sell-out for our new series.

Wilkes Barre-Scranton Sinfonietta Heard in 2 Cities

WILKES BARRE, PENNA.—The sixth season of the Wilkes Barre-Scranton Sinfonietta, under the direction of Paul Gies, was inaugurated on Nov. 18 in this city and the following evening in Scranton. The 30 musicians appear at St. Stephen's church house here and at the American Legion Home in the other city. Both seat 500. Other concerts are scheduled for Feb. 23 and 24 and May 11 and 12.

The Sinfonietta, as an integral part of the annual Wyoming Valley Bach Festival, participates in three of the four programs of the festival each March.

Scranton Forces In Fourth Year

Philharmonic Playing Series under Sebastian's Baton

By HELEN DONAHOE

SCRANTON, PENNA.—At the beginning of its fourth season the Scranton Philharmonic Orchestra Association has firmly established itself. While the association has been vitally aided by donations from music lovers of the community, the rapid increase in subscriptions is reducing the proportion of gifts necessary to maintain the orchestra. This year's membership shows an increase of 34 per cent over the enrollment of last season. No single tickets are sold.

Mrs. Harold Scragg, starting her third year as president of the association, and chairman of the board of thirty directors, has been responsible in large measure for the success of the organization. This year the association planned to widen the scope of its service to the community. Realizing that to many young people the Symphony is the least familiar form of music, the board of directors decided to make it more easily accessible by offering memberships to students of local schools at a special rate. The result was both surprising and gratifying. In a two weeks' campaign, 217 students subscribed for the season's regular series of concerts.

The orchestra, composed of 60 local musicians, and directed by George Sebastian, Hungarian conductor, presents its winter series of three concerts at Masonic Temple Auditorium, which has a seating capacity of 1,800. Jean Watson, Canadian contralto, was the guest artist for the first concert on Oct. 27; Mieczyslaw Munz, Polish pianist, appeared with the orchestra on Jan. 26, and Lansing Hatfield, baritone, sings at the third concert on March 16.

Milton, "Smallest Town with Own Orchestra," Carries On

MILTON, PENNA.—The Milton Symphony Orchestra, E. Hart Bugbee, conductor, with a personnel of 65 musicians, has begun rehearsals for its twenty-third season. Concerts are being given on Dec. 9, March 10, and April 28. The names of the outside soloists have yet to be announced. Osborne L. Housel remains as concertmaster and associate conductor.

This town of 9,000 population is believed to be the smallest in the United States maintaining an orchestra with complete symphonic instrumentation and giving a regular annual series of symphony concerts.

Photo by J. Abresch

GARDNER JENCKS,

American pianist, gave his second New York Town Hall recital on Jan. 4.

MUSIC ON UPGRADE IN PHILADELPHIA

By MARGARET M. CODDINGTON

PHILADELPHIA. — Philadelphia managers report interesting plans for the coming year. Harl McDonald, manager of the Philadelphia Orchestra, says the same number of concerts will be given in the regular Friday afternoon and Saturday evening series in 1942-43 as this season, at no increase in price of tickets. The regular series again will be given also in Washington, Baltimore and New York. They will make a fall tour and a spring tour next season. Inquiries as to tour possibilities have been more numerous than in the past. Mr. McDonald also said that for a couple of weeks after the declaration of war, the attendance fell off, but since then, has increased markedly. The personnel of the orchestra so far, has not been affected by the war except that one man has been called.

Joseph Levine, founder and director, of the New Center of Music Orchestra, reports eight of their 40 members called. This group had three concerts this season, and next year increases the number to six. The subscriptions have been definitely larger this year and they expect an even greater increase next year. This group is sponsoring a festival in April featuring music of North and South America. There will be vocal and instrumental solos, chamber music and orchestral programs.

Ben Stad, founder and director of the Ancient Instruments Festival held each year in the Ritz-Carlton Hotel, expects to hold another summer festival at Skytop in the Poconos this summer, as well as the regular festival next fall or winter. The personnel has not been affected by the war.

James Allen Dash, founder and director of the Bach Festival in Philadelphia, and the Brahms Festival, announces increases in membership this year, and although many have gone into the service or defense work the chorus is as large as last year. The Brahms Festival this year will be Feb. 27 to March 7, and the Bach Festival May 7 and 8. For 1943, a Mozart Festival will be held in March, and the Bach, in May.

C. DAVID HOCKER,

general manager of the Philadelphia Opera Company and manager of the Robin Hood Dell Concerts in Philadelphia.

William Huff, manager of the Philadelphia Forum, reports little effect of the war, so far. One cancellation was necessary—Catherine Littlefield and her Ballet, because of the loss of nine male dancers. The Graham Dancers were substituted. Other concerts this year, will be by the Boston Symphony Orchestra, Feb. 11; Robert Weede, baritone, Feb. 26; Alexander Borovsky, pianist, March 4, in his Philadelphia debut; Salvatore Baccaloni, basso buffo and his company on March 13; Carmen Amaya and Dancers in their first Philadelphia appearance March 18. From the increase of 200 subscriptions this year, an even greater season is anticipated next year.

The music clubs report little effect of the war so far.

New Opera Audience Seen

A new opera audience has arisen and is "spreading across the continent" in the opinion of C. David Hocker, general manager of the Philadelphia Opera Company. Mr. Hocker said that the results of the company's first major venture outside its home city, which was the five performances given at the Boston Opera House in January "strengthened our conviction" on this point. This new audience, he said, is "eager to hear grand opera performed in the language of our own country by young American singers in a modern theatrical idiom.

"With European talent sources closed to us, American audiences are beginning to see the fallacy of the old star system in opera and to realize that the lyric art can survive only if it substitutes thoroughly unified opera productions, convincingly acted as well as sung, by casts of uniform excellence, with settings and costumes evidencing the good taste that is characteristic of dramatic stage and screen shows. Since the Philadelphia Opera Company's inception four years ago we have had innumerable requests from all parts of the country for appearances outside of Philadelphia. Now that the Company is firmly established artistically and its course is clear and definite, we can answer these requests. Our first transcontinental tour during 1942-43 will be under the management of Mr. S. Hurok, whose name has in the past preceded many of the most illustrious concert hall and dance theatre importations, but who now is devoting himself largely to the promotion of America's own artistic resources and expressions."

"With America now actively engaged in the world conflict, many people feel that the projection of such an enterprise as the Robin Hood Dell concerts will be fraught with difficulties" he said, speaking as manager of these summer concerts. "On the contrary I believe the public appreciates now more than ever the importance of keeping up civilian morale and the part great music can play in this program, which has been designed both to win the war and dignify the peace. With its past debts eradicated by last year's fine success, the Dell faces a 1942 season with a clean slate and we are free to plan one of the most exciting and novel programs Philadelphia has ever enjoyed. The strides we made last summer towards bringing in a new popular audience, will be continued, and once again the four-concert week will enable us to even off our score with Jupiter Pluvius. I believe it is highly significant that, in contrast to previous seasons, where negotiations with the union have been difficult and have been strung along until the very last minute, we were able to complete highly satisfactory contracts with the union for the 1942 season as early as November 1941, and we are already well ahead on programming and other arrangements for the coming summer."

Photo by Robert M. Lewis

SPALANZANI WINDS UP OLYMPIA,

as Leonard Treash and Frances Watkins portray those roles in the Philadelphia Opera Company's new all-American production, in English, of Offenbach's Tales of Hoffmann, its third offering of the season in the Academy of Music there.

On the Operatic Front

Francesco Pelosi, general manager of the Philadelphia La Scala Opera Company reports the war has not affected their personnel, except a few younger members. The subscription and single sales have been heavier this year, and presage an even bigger increase next season. One more performance will be added in the 1942-43 season, making ten. Bookings are already being made for performances in other cities. The popular and standard operas in Italian, French, German and English will be given.

The Student Opera Company, Diana Irvine founder and manager, has lost nine boys. This necessitated cancelling the January performance, but two performances will be given in February and two in March. The company abandoned their previous plan to give Madame Butterfly because of the anti-Japanese feeling. Plans for next season call for probable expansion to include performances in schools and colleges.

Emma Feldman, manager of the Philadelphia All Star Concert Series, and other events, reports one cancellation this season, Kirsten Flagstad. Her place was taken by Dusolina Giannini and Ezio Pinza. Miss Feldman will bring the Ballet Theater here for two performances March 6 and 7, and is signing artists for next season.

Orchestral Events

Eugene Ormandy conducted the Philadelphia Orchestra in the fourth concert of the Bach-Beethoven-Brahms Cycle, on Jan. 2 and 3, when Artur Rubenstein, pianist, soloist in the Brahms concerto No. 2, gave a magnificent performance. Ormandy gave him excellent support. The first performance was given of Mr. Ormandy's arrangement of the Six-Voice-Fugue, from The Musical Offering by Bach. It is clever and finely executed. Beethoven's First Symphony was excellently interpreted.

Arturo Toscanini returned to the Philadelphia Orchestra on Jan. 9 and 10, drawing again a crowded house. His incomparable wizardry was again amply demonstrated in the Haydn symphony No. 99 in E flat major, Respighi's transcription of the Bach Passacaglia and Fugue in C minor, and most of all in Strauss' Death and Transfiguration. Excerpts from music to Shakespeare's Midsummer Night's Dream included contributions by Florence Kirk, soprano, Edwina Eustis, contralto, and the Women's Glee Club from the University of Pennsylvania, Robert S. Godsall, director. Shimmering beauty marked much of this music under Toscanini's magic. Soloists and chorus did excellent singing.

Lyric Dramas Heard

The Philadelphia La Scala Opera Company, Francesco Pelosi, general manager, gave the operatic twins on Jan. 9, before a large and enthusiastic audience. In Cavalleria, Tilly Barmach, was Santuzza, her fine voice being heard to splendid advantage. Renee Norton as Lola, sang and acted well. Francisco Naya, tenor, made his debut as Turiddu creating a good impression. Stefano Ballarini as Alfio and Ardelle Warner as Mama Lucia were equally fine. In Pagliacci, Ballarini received the usual ovation for the Prologue, Sydney Rayner was in good voice as Canio, Ruth Peters was Nedda, Loronzo Cianfrini was Silvio, Costanzo Sorvino was Beppe and Theodore Czerwinski was the Villager. All were adequate, while the chorus did good work in each.

Tales of Hoffmann in English

The Philadelphia Opera Company, C. David Hocker, general manager, added another to its list of successes, with Tales of Hoffmann, in English, on Jan. 13, before the usual large audience. William Hess as Hoffmann again sang with beauty of tone. Frances Watkins, Olympia, delighted with her clear coloratura voice and acting. Brenda Lewis was a rich-voiced Giulietta, and Dorothy Sarnoff did some excellent singing and acting as Antonia. Robert Gay was particularly versatile in the three parts of Luther, Coppelius, and especially Dr. Miracle. Leonard Treash was excellent as Spalanzani, and also as Crespel. John Toms sang Andres, Nathaniel, Pittichinaccio, and did some fine character acting as Franz. Howard Vanderburg as Lindorf, and Dappertutto sang well. Others appearing to good advantage were Joseph Luts, James Pease, David Brooks, Richard Deneau, and Gabrielle Hunt. The translation in English was well done by Vernon Hammond, the settings, designed by John C. H. Harvey, were very effective. Sylvan Levin was again the music director, keeping everything well in hand. Hans Wohlmuth was the fine stage director.

Norman Carol, young violinist, played the Tchaikovsky concerto in D major, with the Pennsylvania WPA Symphony, Guglielmo Sabatini conducting, on Jan. 4, in Irvine Auditorium. He once more revealed his remarkable talents, both technically and musically.

The New Center of Music Orchestra, Joseph Levine, conductor, gave another excellent concert on Jan. 4 in Town Hall. Max Aronoff, violist, soloist in the Handel Concerto in B minor, did a fine piece of work. The orchestra played Six Preludes for Orchestra by Dmitri Shostakovitch, arranged from the original piano works by Hershy Kay, and Danzas Gitanas by Joaquin Turina (truly Spanish dances) so pleasing that an encore was demanded. Other numbers were a Sinfonia by Frederick the Great (in which the flutes did some notable playing), and Serenade for Strings in G major by Mozart.

Photo by J. Abresch, N. Y.

DORIS DOE

MEZZO-SOPRANO. METROPOLITAN OPERA ASSOCIATION

"She Accomplished Stirring Things"

—Howard Taubman, N. Y. Times, Nov. 4, 1941

TOWN HALL, NOVEMBER 3, 1941

"A rich program, savantly ordered and beautifully, very beautifully sung. . . . Warmth of throat and a perfection of vocal style such as no one has any reason to expect any more from any one. . . . Her work is at all times serious and distinguished music making. Her mastery of the French mouth mobility is real; and that mastery, superposed on her command of sheer vocal beauty, produces the kind of singing that French musicians dream about but hear maybe only once in a decade."
—*Virgil Thomson, N. Y. Herald Tribune, Nov. 4, 1941*

"Hats off, gentlemen, a program!"
—*Oscar Thompson, New York Sun, Nov. 4, 1941*

"Miss Doe possesses that rare voice, a real contralto, deep, rich and produced with the security of a well-trained and cultured artist."
—*Grena Bennett, N. Y. Journal-American, Nov. 4, 1941*

"Something new turned up in Town Hall last week—an imaginative song-recital program. A high spot in singing for Miss Doe and for the season."
—*Robert Simon, New Yorker*

"Miss Doe's interpretative talents met the full requirements of text and phrasing."
—*Louis Biancolli, N. Y. World-Telegram, Nov. 4, 1941*

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ALFRED H. MORTON, *Pres.* MARKS LEVINE, *Director Concert Div.*

711 Fifth Avenue, New York, N. Y.

THOMAS L. THOMAS

AMERICA'S BARITONE STAR

"MADE HIS AUDIENCE HIT THE ROOF"

Toronto Daily Star, Sept. 1, 1941

"AS PERFECT AS ONE COULD EVER HOPE TO HEAR" —Winnipeg Free Press, Oct. 21, 1941

Mr. Thomas's innate musical feeling, sympathetic approach and keen understanding of stylistic requirements made him equally at home in each of the varied fields of his art under consideration. . . . Color was knowingly applied in this singing. The intonation was accurate, the phrasing careful, the diction admirable. Mr. Thomas had a smooth legato at his command. He emitted his tones freely and kept them gratefully free from any hint of forcing.

New York Times, Nov. 1, 1941

The possessor of a lyric voice of persuasive texture, Mr. Thomas' work gave much pleasure from both the tonal and interpretive aspects.

New York Herald Tribune, Nov. 1, 1941

A singer who is capable of much beautiful tone and communication of mood.

New York Sun, Nov. 1, 1941

Mr. Thomas was in command of the situation from start to finish.

New York World-Telegram, Nov. 1, 1941

Mr. Thomas is the possessor of one of the best balanced, most freely emitted baritone voices that it has been this reviewer's pleasure to hear in some time.

New York Post, Nov. 1, 1941

Management

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V. Domansky, Personal Representative

VICTOR RECORDS

BRONISLAW HUBERMAN

in TRIUMPHAL RETURN

NEW YORK TIMES
DECEMBER 22, 1941

HUBERMAN SOLOIST AT CARNEGIE HALL—BRUNO WALTER CONDUCTS

By Noel Straus

" . . . The event attracted a large audience, which was aroused to fervent enthusiasm by the superlative performances the evening brought forth. The event marked Mr. Huberman's return to the local concert platform after an absence of five years. He was in superb form, giving an interpretation of the **Beethoven violin concerto of exceptional merits. It was a reading reverent, lofty in spirit and of remarkable finesse.** If the tempi adopted were more deliberate than those usually favored by artists who attempt the concerto, the somewhat slower pacing was purposely adopted in a reading which put unusual emphasis on the meaning of the content of each movement and avoided turning the work into a display piece. The result was **one of the most musicianly and impressive renditions of the opus imaginable.**"

NEW YORK HERALD-TRIBUNE
DECEMBER 22, 1941

By Jerome D. Bohm

" . . . he set forth the solo portions of the Beethoven concerto with **rarely encountered artistry.** From the technical aspect, the performance was a superb one. Poised assurance prevailed throughout the work; the most difficult passages were conquered with the utmost ease. The Polish violinist played the enormously taxing Joachim cadenza to the first movement in a manner possible to only the greatest masters of the instrument. But digital security was only the means to an end—**the fullest realization possible of Beethoven's message.** And Mr. Huberman was eminently successful in this objective. The unsullied purity of his tone was the medium for a **truly elevating disclosure of the contents of the music.** Both the opening Allegro ma non troppo and the Larghetto were revealed with true inwardness and there was a touch of intimacy in the unfolding of the final Rondo too seldom encountered in interpretations of this movement. Mr. Walter provided a highly sensitive and finely proportioned accompaniment. Both Mr. Huberman, who had not been heard here since 1936, and Mr. Walter received ovations from the large audience."

BOSTON EVENING TRANSCRIPT, APRIL 28, 1941

By Edward Downes

" . . . Few are the musicians in any branch of the art who have such a grasp of the Handelian style, such rhythmic vitality, such commanding sweep of phrase, such a fluid melodic arch, such a fleet and sensitive wit."

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BALTIMORE BACKS MUNICIPAL MUSIC

By GUSTAV KLEMM

BALTIMORE, MD.—A survey of conditions in this Boom Town on the Bay reveals a firm determination to step up musical activities in the all-out manner practised by the numerous surrounding defense plants. The coming of war seems to have acted as a spur on those in charge of our musical activities and to have served as a reminder that the time is here to cheer souls, as well as build ships, submarines and soldiers.

On Feb. 1, a new series of programs was launched at the Walters Art Gallery. These are presented each Sunday from 3 to 4, by the Municipal Department of Music, Frederick R. Huber, director. These Musical Diversions were opened by the Chamber Music Guild of Washington. Other attractions are the Victor Herbert Ensemble; Pasquale Tallarico, pianist; the Peabody Singers, with Jeffrey Guild, baritone soloist; Mary Hill Doolittle, cellist, and Austin Conradi, pianist.

Mr. Huber, manager of the Baltimore Symphony, announces that the present schedule of the municipal group may be extended by an extra concert to take care of those greeted by an S. R. O. sign at the opening on Jan. 11. No players, so far, have been lost by draft or enlistment.

Plans of Mrs. Bonney

Lillian Powell Bonney, whose bureau handles the concerts here by the National Symphony and the Philadelphia Orchestras, announces that these will return in 1942-43.

The National will have its usual seven concerts and the Philadelphia six, all to be given at the Lyric. The future of the Bach Club is in doubt. This same condition, however, existed prior to the opening concert last fall. There is also a possibility that the Boston Symphony Orchestra may visit Baltimore for a concert next season.

Mrs. Bonney is bringing the orchestra of the New Friends of Music to Baltimore for the first time on March 7 at the Lyric. Fritz Stiedry will conduct in an All-Mozart program with Hortense Monath, piano soloist. Artur Rubenstein is soloist with the Philadelphia Orchestra on March 4. Mrs. Bonney on March 24 presents the National Symphony again and on March 25 the Primrose Quartet. The Philadelphia Orchestra will be heard on April 1 and 14 under her sponsorship.

Summer Series Discussed

Arrangements are being made to revive this summer the concerts of the Stadium Civic Symphony Orchestra. It is planned to have this group of 85 men (nearly all members of the Baltimore Symphony) appear under visiting guest conductors and with name soloists.

Robert Paul Iula, first regular conductor of the Stadium Civic Symphony, is planning a Women's String Symphony, to be built along the lines of the All-American Youth Orchestra, with representatives of every State, and to travel across the country giving concerts nightly. A bill enlisting Federal support of the project is being prepared for presentation by Representative Thomas D'Alesandro of Baltimore.

William Albaugh, dean of local concert managers, is replacing the Littlefield Ballet (cancelled because of the drafting of 14 male members) with Martha Graham and her dance group, the latter organization to appear in March. Both Mr. Albaugh and C. C. Cappel are carrying through with their concert schedule and will probably provide the same number of attractions in 1942-43.

Mr. Cappel, who started the present season with four major attractions, recently added two more for January, Alec Templeton and the Ballet Theatre. He may add more during the spring.

Civic Opera Group Plans

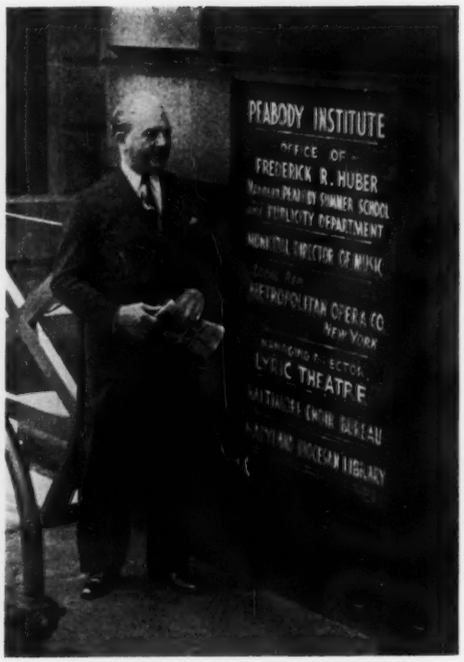
The Baltimore Civic Opera Company, Eugene Martinet, director, announces a week's run of Lehar's Merry Widow at the Maryland Theatre, probably in March. There will be guest stars in the leading soprano and tenor roles. The orchestra will probably be conducted by Joseph Tushinsky, who presided during the recent successful week's engagement of Blossom Time with John Charles Thomas.

Peabody Conservatory will present Don Pasquale at the Maryland Theatre on Feb. 20, possibly for two nights. The cast will be drawn from the opera class. Dr. Ernst Lert, director, and the Conservatory Orchestra will be directed by Stanley Chapple.

No members of the Peabody faculty have been lost as a result of the war but about 12 students have enlisted. Enrollments last fall were made with the understanding that, if they were called, the unused tuition money would be refunded. All evening concerts at the Peabody Preparatory Department have been moved to Sunday and week-day afternoons. Virginia Carty, dean, is serving as air raid warden for the conservatory building.

An ambitious program will be presented in March by the combined Peabody Chorus and Orchestra under Mr. Chapple, featuring a new choral work by Hugo Weisgal. In May, another choral program will include the Brahms Requiem. Plans are also being made for special lectures and recitals during the spring, and other productions may be given by the opera class.

Jeffrey Gould, baritone, and conductor of the chorus of the Friends of Music, has been placed in charge of engaging musicians for radio programs by the Red Cross War Fund Campaign.



FREDERICK R. HUBER,
Municipal Director of Music, Baltimore.

Mrs. Howard M. Kern, president of the Baltimore Music Club, announces that her organization has been supplying musical programs to nearby camps for the past six months under the chairmanship of Mrs. B. S. L. Davis. The recently launched free record concerts of great music, given at the Enoch Pratt Free Library, will probably be continued as a result of the increasing interest being shown. Mrs. Paul Criblet is commentator.

The Hagerstown Symphony Orchestra, Bart Wirtz, conductor, is carrying through with plans for the current season and expects to give the same number of concerts during 1942-43. Mr. Wirtz, who also conducts the orchestra of Johns Hopkins University, announces that Phillip Morgan, president of the orchestra, has offered the services of the group to the U. S. O.

Stewart Announces Lectures

Reginald Stewart, director of Peabody Conservatory, announces six lectures and recitals to be given during the spring. They will be educational and will include a program by Percy Grainger, pianist and composer; a recital by Joseph Schuster, first cellist of the New York Philharmonic-Symphony; three lectures by Stanley Chapple, new member of the faculty; and one by Dr. Ernst Lert, director of the Peabody Opera Class.

Mr. Stewart, endeavoring to enlarge the activities of the institution, will send members of the faculty to certain key areas in this country twice yearly. There arrangements will be made to hold auditions for prospective students desiring to enter the Peabody. Entrance requirements are to be stiffened. There will be annual examinations for all students instead of the final one at the end of the three-year period. Special attention is to be given to stringed instrument players.

Mr. Stewart is working in close cooperation with the public schools of Baltimore and Johns Hopkins University. He is developing plans with Dr. David Weglein, superintendent of public schools, for the showing in schools of sound films on the lives of great composers and other pictures calculated to encourage interest in music among the students.

Photo © Bachrach

GUSTAV KLEMM,
Composer, and Musical Courier Representative in Baltimore.

"Deep South" Greets Artists

By FRANCES McWILLIE GARMIRE

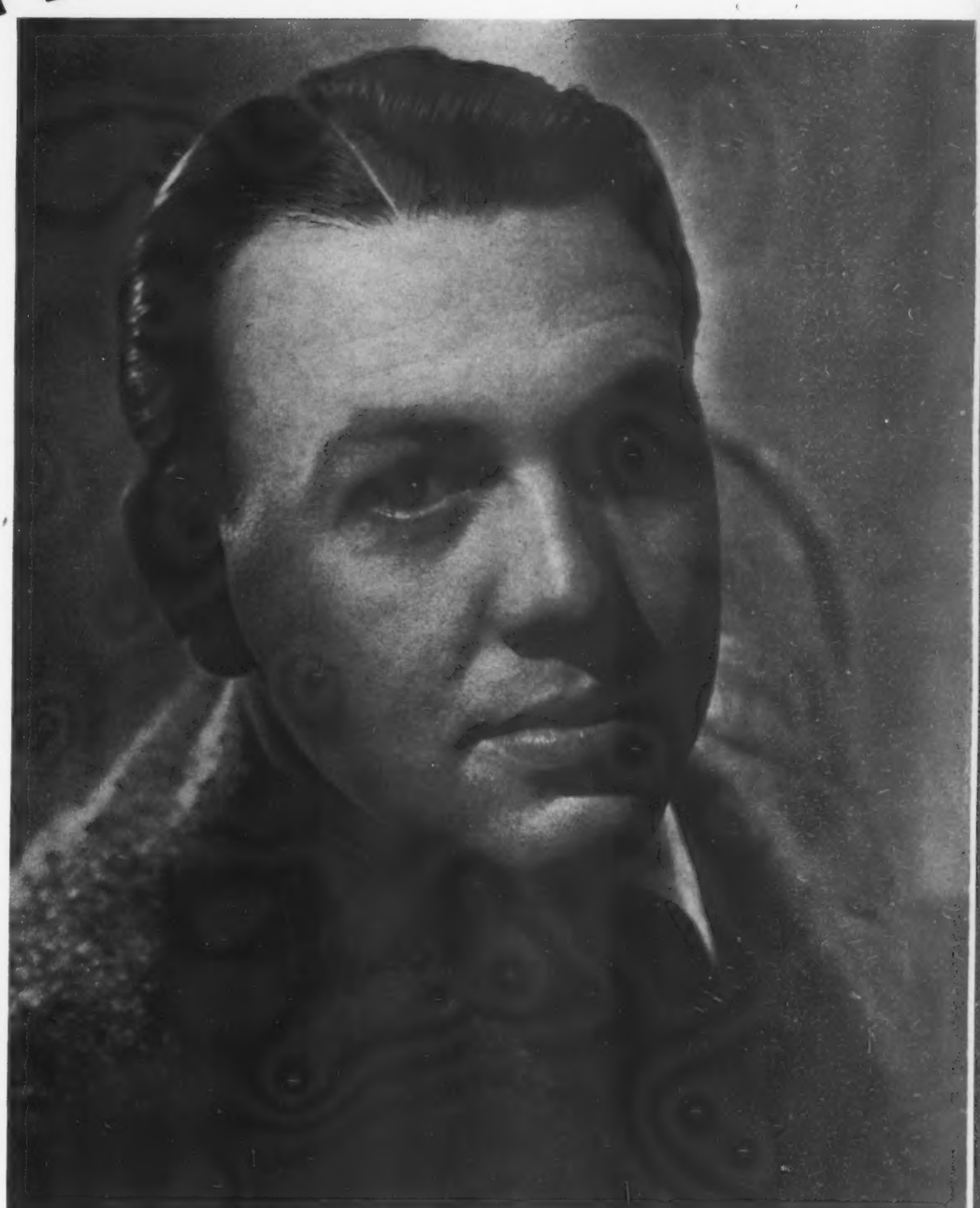
JACKSON, MISS.—The musical season in Jackson got well under way recently with the concert of Marian Anderson at the City Auditorium. This was the first time the great Negro singer had appeared in Jackson, the heart of the deep South and there was not an empty seat in the house which has a seating capacity of 3200. This concert was under the joint sponsorship of the Jackson Music Association and the Harmonia Club, local Negro musical organization.

The All-Star Concert Series consists of three attractions, the Ballet Russe do Monte Carlo, on Dec. 12; Fray and Braggiotti, piano duo, on Feb. 13; and Richard Crooks on May 6. The series is sponsored by the Jackson Music Association, whose president is Dr. A. P. Hamilton. Its director-manager, Armand Coullet, has acted in that capacity for the past nine years and has secured the best in entertainment for Jackson audiences. During the past five years the Association has increased its membership from 400 to 1,200. Membership this season will be at least 25% above that of last season, an unusually good one.

Under the sponsorship of a civic club, Eugenia Buxton's piano concert was presented on Jan. 21 in the new Mural Room of the Heidelberg Hotel. This is the only solo piano concert scheduled this season. Silvio and Isabel Scionti, duo pianists, played recently in Cunningham Chapel of Belhaven College, sponsored by the Jackson Music Teachers' Association under the direction of Dosha Dowdy, president.

The Vicksburg Concert Association opened its musical season in December with a joint concert by Francisco Naya, Cuban tenor, and Iso Briselli, violinist. This was the first of the series which also includes Jacques Cartier, dancer, in January, and Karin Branzell, contralto of the Metropolitan Opera, in March. Through the efforts of Dr. Stanley R. Brav, president of the Association, Vicksburg music-lovers may enjoy the finest in entertainment as well as Jacksonians.

DONALD DICKSON *baritone*



Mr. Dickson disclosed anew a full and sonorous voice of inherent beauty.

—New York Sun, Oct. 30, 1941

Mr. Dickson's voice is a good one, voluminous and of wide range.

—New York Herald Tribune, Oct. 30, 1941

Dickson revealed a voice of rich, deep resonance, strongly expressive characterization and ability to project with conviction.

—Cleveland Plain Dealer, Nov. 29, 1941

No baritone so young has ever shown such purely vocal magnificence here.

—Daily Star, Toronto, Nov. 14, 1941

He is a virile, sincere singer with a voice of unusual splendor.

—Globe and Mail, Toronto, Nov. 14, 1941

DICKSON BRINGS OUT 25,000 FOR CONCERT (Headline). He used his fine voice to excellent advantage.

—Milwaukee Sentinel, July 9, 1941

NATIONAL CONCERT & ARTISTS CORPORATION 711 FIFTH AVE. NEW YORK

ALFRED H. MORTON, President

MARKS LEVINE, Director Concert Division

Musical Courier's Annual Reference List of Active Artists and Their Managers

(Continued from page 65)

Artist's Name	Classification	Management
Roobenian, Amber	Composer	c/o Musical Courier
Rooney, Ruth	Soprano	Record Concerts Corp.
Roosevelt, Emily	Soprano	Milton Bendiner
Rose, Cynthia	Soprano	Thea Dispeker
Rosen, Lucie Bigelow	Theremin ist	Concert Management Richard Copley
Rosen, Max	Violinist	Concert Management Richard Copley
Rosenthal, Moriz	Pianist	Concert Management Richard Copley
Rosette, Belle	Singer-Dancer	Guild for Musicians
Roth String Quartet	Ensemble	Concert Management Richard Copley
*Rothier, Leon	Bass	c/o Metropolitan Opera House
Rothman, Nita	Soprano	c/o Musical Courier
Rovinsky, Anton	Pianist	Milton Bendiner
Rubinstein, Artur	Pianist	Hurok Attractions
Rubinstein, Beryl	Pianist	Vera Bull Hull
Ruisi, Nino	Bass	c/o Musical Courier
Rupp, Franz	Pianist	National Concert & Artists Corp.
Russ, Elmo	Composer-Pianist	c/o Musical Courier
Sabin, Nelson	Baritone	Milton Bendiner
Sackson, David	Violinist	Guild for Musicians
Saidenberg, Daniel	Conductor	Boosey & Hawkes Artists Bureau
St. Denis, Ruth	Dancer	c/o Musical Courier
*St. Leger, Frank	Conductor	c/o Metropolitan Opera House
Sakos, Kenneth	Tenor	Annie Friedberg
Salmond, Felix	Cellist	Willmore & Powers
Salzedo, Carlos	Harpist	National Concert & Artists Corp.
Salzedo, Marjorie Call	Harpist	National Concert & Artists Corp.
Salzedo-LeRoy-Scholz	Ensemble	National Concert & Artists Corp.
Saminsky, Lazare	Composer-Lecturer	Guild for Musicians
Samoiloff, Della	Soprano	Michael De Pace
Sandlin, Dorothy	Soprano	Concert Management Richard Copley
Sandor, Gyorgy	Pianist	National Concert & Artists Corp.
Sandstrom, Signe	Cellist	Ray Halmans
Sarratos, Ramos	Pianist	George M. Dairymple
Sarrica, Mariana	Pianist	Record Concerts Corp.
Sartorio, Angiola	Choreographer	William L. Stein
*Sayao, Bidu	Soprano	Arthur Judson
Schafmeister, Helen	Pianist	William Neill
Schiller, Edith	Pianist	Charles L. Wagner
Schmitz, E. Robert	Pianist	Bernard R. La Berge
Schnabel, Artur	Pianist	National Concert & Artists Corp.
Schnabel, Karl Ulrich	Pianist	National Concert & Artists Corp.
Schola Cantorum, The	Choral Group	Boosey & Hawkes Artists Bureau
Scholz, Janos	Cellist	Ray Halmans
Schorr, Friedrich	Baritone	c/o Metropolitan Opera House
Schroeder, Marion	So rano	Frances Greene Tornow
Schuman, William	Composer-Lecturer	Boosey & Hawkes Artists Bureau
Schumann, Elisabeth	Soprano	Annie Friedberg
Schuster, Joseph	Cell i t	Boosey & Hawkes
Schweppe, Frederick	Tenor	Josephine Vila
Schwieger, Hans	Conductor	Arthur Judson
Scott, Henry	Pianist	Tenney Management
Segrera, Carolina	So rano	Jack Salter
Serkin, Rudolf	Pianist	Arthur Judson
Severn, Margaret	Dancer	c/o Musical Courier
Sevitzky, Fabien	Conductor	Arthur Judson
Shanley, Robert	Baritone	Annie Friedberg
Shapiro, Harvey	Cellist	St. Mary Pingle
Sharp, Lillian	Soprano	Tenney Management
Shaw, Juliet	Theremin ist	Record Concerts Corp.
Shawn, Ted	Dancer	Fern Helscher
Shearer, Sybil	Dancer	c/o Musical Courier
Shelton, Garl	Pianist	c/o Musical Courier
Shelton, Maude Key	Soprano	Suite 825 Orch. Bldg., Chicago
Sherman, Elna	Harpsichord, Virginal & Recorder	Tenney Management
Shub, Harry	Violinist	Josephine Vila
Shubow, Rachelle	Pianist	Josephine Vila
Shure, Leonard	Pianist	Annie Friedberg
Simon, Vivienne	Soprano	c/o Musical Courier
Simanian, Georges	Violinist	c/o Musical Courier
Sittig, Margaret	Violinist	c/o Musical Courier
Skolovsky, Zadel	Pianist	National Music League
Smallens, Alexander	Conductor	Arthur Judson
Smeterlin, Jan	Pianist	National Concert & Artists Corp.
Smit, Leo	Pianist	National Concert & Artists Corp.
Sodero, Cesare	Conductor	c/o Musical Courier
Sokolow, Anna	Dancer	c/o Musical Courier
Solomon, Izler	Conductor	Suite 825 Orch. Bldg., Chicago
Solovieff, Miriam	Violinist	National Concert & Artists Corp.
Somer, Hilde	Pianist	Arthur Judson
Sorantin, Dr. Eric	Violinist	Harry Culbertson
Sorel, Felicia	Dancer	c/o Musical Courier
Sorin, Samuel	Pianist	Ray Halmans
Soule, Helen	Contralto	Josephine Vila
Spalding, Albert	Violinist	Metropolitan Musical Bureau
Speaks, Margaret	Soprano	Record Concerts Corp.
Spence, Mignon	Soprano	c/o Musical Courier
Stabler, Cornelia	Monologist	Tenney Management
Stassevitch, Paul	Conductor	Arthur Judson
*Steber, Eleanor	Soprano	Haensel & Jones
Steinberg, Hans Wilhelm	Conductor	Arthur Judson
Steiner, Diana	Violinist	Concert Management Richard Copley
*Stellman, Maxine	Soprano	c/o Metropolitan Opera House
Sten, Suzanne	Mezzo-Soprano	Haensel & Jones
Stern, Isaac	Violinist	National Concert & Artists Corp.
*Stevens, Rise	Contralto	Arthur Judson
Stewart, Reginald	Conductor	Arthur Judson
Stiedry, Fritz	Conductor	Boosey & Hawkes Artists Bureau
Stocker, Leonard	Baritone	Annie Friedberg
Stoessel, Albert	Conductor	Arthur Judson
Stoller, Brier	Soprano	William L. Stein
Stoska, Polyna	Soprano	National Concert & Artists Corp.
Stover, Lura	Soprano	Ray Halmans
Strawbridge, Edwin	Dancer	Willard Matthews
*Stueckgold, Grete	Soprano	Annie Friedberg
Stuyvesant String Quartet	Ensemble	Guild for Musicians
Sullivan, Constance	Soprano	Guild for Musicians
Sundstrom, Ebba	Conductor-Violinist	Estelle Lutz Artists Bureau
Svanholm, Set	Tenor	William L. Stein
*Sved, Alexander	Baritone	Charles L. Wagner
*Swarthout, Gladys	Mezzo-Soprano	National Concert & Artists Corp.
Sykora Trio	Ensemble	Harry Culbertson
Szell, George	Conductor	Arthur Judson
Szigeti, Joseph	Violinist	National Concert & Artists Corp.
Tagliaferro, Magda	Pianist	c/o Musical Courier
Talich, Vaclav	Conductor	Arthur Judson
Talley, Marion	Soprano	Metropolitan Musical Bureau
Tamiris	Dancer	c/o Musical Courier
Tansman, Alexander	Composer-Pianist	Bernard R. La Berge
Tas, Helen Teschner	Violinist	George Kugel
Tashamira	Dancer	Concert Management Richard Copley
Taylor, Ethel	Soprano	National Music League
Taylor, Frank	Baritone	Ray Halmans
Temianka, Henri	Violinist	Haensel & Jones
Thebom, Blanche	Mezzo-Soprano	Hurok Attractions
Thibault, Conrad	Baritone	National Concert & Artists Corp.
*Thomas, John Charles	Baritone	National Concert & Artists Corp.
Thomas, Thomas L.	Baritone	National Concert & Artists Corp.
*Thorborg, Kerstin	Contralto	c/o Metropolitan Opera House
*Tibbett, Lawrence	Baritone	Lawrence Evans
Tinayre, Yves	Baritone	Ray Halmans
Titus, Mary	Soprano	Record Concerts Corp.
*Tokatyan, Armand	Tenor	c/o Metropolitan Opera House
Topping, Robert	Tenor	Estelle Lutz Artists Bureau
Totenberg, Roman	Violinist	National Concert & Artists Corp.
Tourel, Jennie	Mezzo-Soprano	William L. Stein
Tracy, Gerald	Pianist	c/o Musical Courier
Trapp Family Singers	Ensemble	Metropolitan Musical Bureau
*Traubel, Helen	Soprano	Jack Salter
Travers, Patricia	Violinist	Haensel & Jones
Treash, Leonard	Bass-Baritone	St. Mary Pingle
Trevisan, Olga	Soprano	Harry Culbertson
Trio for Old Music	Ensemble	Guild for Musicians
Tudor, Antony	Ballet-Lecturer	William Neill
Tully, Alice	Soprano	W.G.N. Concerts
*Tuminia, Josephine	Soprano	National Concert & Artists Corp.
Tureck, Rosalyn	Pianist	Boosey & Hawkes Artists Bureau
Turner, Leola	Soprano	Harry Culbertson
Ulmann, Doris	Dancer	c/o Musical Courier
Unger, Heinz	Conductor	Arthur Judson
*Valentino, Francesco	Baritone	c/o Metropolitan Opera
Valesek, Erno	Violinist	Arthur Judson
Vanda, Gloria	Soprano	Annie Friedberg
*Van Delden, Maria	Soprano	Annie Friedberg
van den Berg, Atty	Dancer	Dolores Hayward Concert Management
Van Hoesen, Harrington	Baritone	Josephine Vila
Van Kirk, Mary	Contralto	c/o Metropolitan Opera House
Van Wey, Adelaide	Contralto	William Neill
*Varnay, Astrid	Soprano	Haensel & Jones
Veen, Jan & Thimey, Erika	Dancers	W.G.N. Concerts
Verson, Cara	Pianist	Bertha Ott
Villarino, Jeronimo	Guitarist	Guild for Musicians
Volkert, Frieda	Soprano	Annie Friedberg
Von Hahn & de Negri	Dancers	c/o Musical Courier
*Votipka, Thelma	Soprano	c/o Metropolitan Opera House
Vronides, Christos	Conductor	Bernard R. La Berge
Vronides & His Byzantine Singers	Ensemble	Bernard R. La Berge
Vronsky & Babin	Duo-Pianists	Metropolitan Musical Bureau
Walsh, John	Baritone	Record Concerts Corp.
Walter, Bruno	Conductor	Arthur Judson
Walters, Jess	Baritone	William L. Stein
Wann, Lois	Oboist	National Music League
Warner, Ardelle	Contralto	W.G.N. Concerts
*Warren, Leonard	Baritone	Haensel & Jones
Washington String Quartet	Ensemble	Geo. Leyden Colledge
Wasserlain, Viola	Violinist	Bernard R. La Berge
Watson, Jean	Contralto	Haensel & Jones
Weber, Henry	Conductor	W.G.N. Concerts
Webster, Beveridge	Pianist	c/o Musical Courier
*Weede, Robert	Baritone	Arthur Judson
Weikel, Vera	Soprano	Ray Halmans
Weinrich, Carl	Organist	Bernard R. La Berge
Weissmann, Frieder	Conductor	Arthur Judson
Weinstock, Rachmael	Violinist	Ray Halmans
Weiss-Mann, Edith	Harpsichordist	Guild for Musicians
Welge, Gladys	Conductor	Suite 825 Orch. Bldg., Chicago
Westcott, Isabel	Contralto	Record Concerts Corp.
White, Francia	Soprano	Dolores Hayward Concert Management
Whittemore & Lowe	Duo-Pianists	Willmore & Powers
Wilk, Maurice	Violinist	William L. Stein
Williamson, Marjorie	Soprano	William L. Stein
Winslow & Fitz-Simons	Dancers	Willmore & Powers
Wittgenstein, Paul	Pianist	Boosey & Hawkes Artists Bureau
Witwer, Kathryn	Soprano	c/o Musical Courier
Wolff, Ernst	Baritone	Bernard R. La Berge
Wolffers, Harriette	Violinist	Harry Culbertson
Woolverton, Cora	Pianist	Harry Culbertson
Wrightson, Earl	Baritone	Michael De Pace
Wysor, Elizabeth	Contralto	Columbia Concerts
Zardo, Eric	Pianist	William Neill
Zaslawsky, Georges	Conductor	Concert Management Richard Copley
Zemach Ballet, Benjamin	Dancers	c/o Musical Courier
Zimbalist, Efrem	Violinist	National Concert & Artists Corp.
Ziporah, Zina	Soprano	Geo. Leyden Colledge

*Metropolitan Opera

American Festivals

(Continued from page 19)

founded 1874; Albert Stoessel, musical dir. Symphonic, operatic, dramatic, lecture and recital programs; begins July 18 for six weeks.

WHITE PLAINS—Westchester Festival; founded 1925; Hugh Ross, musical dir. Plans not announced.

NORTH CAROLINA

ASHEVILLE—Annual Mozart Festival; founded 1936; W. H. Davis, chmn.; Thor Johnson, musical dir.; Aug. 27, 28, 29, 30, by young American soloists to be announced and an orchestra of 40.

CHARLOTTE—School Festival; L. R. Sides, dir. Plans not announced.

OHIO

BEREA—Baldwin Wallace Conservatory Bach Festival; founded 1931; Dr. Albert Riemenschneider, mgr., and musical dir. First weekend in June, Bach mass or passion, cantatas, orchestral suites, Brandenburg concerti, solo and chamber music. Soloists not yet announced. Great Composer Festival in early December.

CINCINNATI—Cincinnati Festival Assn.; founded 1872; J. H. Thuman, mgr.; Eugene Goossens, musical dir.; May 4, 5, 6, 7, 8, at Music Hall (3500). May Festival Chorus, Cincinnati Orchestra, Children's Chorus; Soloists not yet determined. Haydn's The Seasons, Beethoven's ninth Symphony, Mozart's Requiem; other works. Supported by ticket sale and endowments.

OBERLIN—Oberlin Musical Union Festival; Olaf C. Christiansen, musical dir. Plans not announced.

OKLAHOMA

ENID—Tri-State Band Festival, Inc.; founded 1933; Milburn E. Carey, mgr.; guest conductors; April 16, 17, 18, at Philips University and Enid Buildings (2500). School bands, orchestras, drum corps, ensembles and outside soloists from 12 states. Supported by Enid Chamber of Commerce-Civic Trust Fund, entry fees and receipts.

PENNSYLVANIA

PHILADELPHIA—Brahms Festival Society; founded 1931; Thomas Matthews, mgr.; James Allan Dash, musical dir.; festival supervisor Eugene Ormandy; Feb. 27 to Mar. 7 at Academy of Music (2300), Academy of Music Foyer (500). Supported by subscriptions, guarantors, ticket and membership sales. Bach Festival; May 7, 8, at St. James' Church; 11 Cantatas, Motet, Mass in F. Supported by subscription and guarantors.

WILKES-BARRE—Wyoming Valley Bach Society; founded 1938; Eugene S. Farley, mgr.; Paul Gies, musical dir.; March 19, 20, 21, 22 at Irem Temple (1500). Wyoming Valley Bach Chorus, Temple Chorus of Scranton Boys' Choir of St. Stephens Episcopal Church, Wilkes-Barre-Scranton Sinfonietta, Quartette of Recorders. Cantatas, organ recital. Passion According to St. Matthew. Supported by subscriptions.

SUNBURY—Mendelssohn Club Chorus; founded 1928; George B. Byers, mgr.; John Lewis Roberts, dir.; May 13, 14, at Zion Lutheran Church (1800). Mendelssohn Club Chorus, Margaret Keiser, soprano; Edwina Eustis, contralto, Ernest McChesney, tenor; Mark Love, bass; Robert Elmore, organ. Haydn's Creation, Bach's Passion according to St. Matthew. Supported by subscription.

BETHLEHEM—Bach Festival; founded 1900 by Charles M. Schwab; musical dir. Dr. Ifor Jones, B Minor Mass and cantatas. Soloists not announced.

LEWISBURG—Folk Festival; aus. Bucknell University. Plans not announced.

PHILADELPHIA—National Festival of Society of Ancient Instruments; founded 1929; dir., Ben Stad, University of Pennsylvania Museum. Plans not announced.

RHODE ISLAND

PROVIDENCE — Providence Festival Chorus; founded 1921; S. O. Metcalf, mgr.; J. B. Archer, musical dir. Metropolitan Theatre (4500), June 14, chorus, Goldman Band, operatic soloist. Sponsored by Stephen O. Metcalf.

SOUTH DAKOTA

SIOUX FALLS — Augustana College Choir; founded 1921; Dr. Edwin Gunberg, mgr.; Carl R. Youngdahl, musical dir.; May 1 and 3 at Augustana College, College Choir and Symphony orchestra.

TENNESSEE

CHATTANOOGA — Chattanooga Civic Chorus (formerly Cadek Choral Society); founded 1930; J. Oscar Miller, mgr., and musical dir.; May 11, 13, at Memorial Auditorium (5,000), Chattanooga Civic Chorus (150 mixed voices); Dorothy Sandlin, soprano; Jean Watson, contralto; Myron Taylor, tenor; Arthur Kent, baritone; Ottokar Cadek, violinist. Supported by subscriptions and season tickets.

MEMPHIS—Cottonland Festival; founded 1936; Wilson Mount, mgr. Discontinued, but 1942 event may be staged at Ellis Auditorium (7500). Bands, soloists, choruses. Supported by entry fees.

NASHVILLE—Festival of Music and Fine Arts; founded 1929; Harold C. Schmidt, musical dir.; at Ellis Auditorium (10,500). Plans not announced.

TEXAS

AMARILLO—Panhandle Music Festival; founded 1914; Mrs. G. C. McDaniel, president; performances Mar. 13, 14, 15, 1942 at Methodist Church. Participants: pupils of piano, voice and violin teachers from surrounding communities. Supported by entrance fees of contestants.

VERMONT

MIDDLEBURY—Green Mountain Festival of Arts; founded 1940; Alma Chandler, mgr.; Alan Carter, musical dir.; July 16 to 20, at Middlebury Auditorium (2000). Vermont State Symphony Orchestra, and soloists. Lectures, chamber music, dance recitals, orchestral concerts, choral works, state chorus. Supported by membership tickets and sponsor memberships.

BURLINGTON — Vermont Festival founded 1928; Adrian E. Holmes, dir.; Paul Wiggin, Albert Wagsell, Walter Butterfield, musical dirs.; May 7, 8, 9. Bands, orchestras, glee clubs, local soloists, small ensembles, 2 All-State bands (175 each), All-State Orchestra (200). All-State chorus (700).

BENNINGTON — Bennington Festival; founded 1934; aus., Bennington School of the Dance. Plans not announced.

VIRGINIA

MARION—White Top Folk Festival; founded 1931; John A. Blakemore, mgr.; Annabel Morris Buchanan, gen. dir.; on weekend nearest to middle of August on White Top Mountain. Native folk musicians from all states, mostly from Appalachians. Traditional songs.

MASSANETTA SPRINGS—Sacred Music Festival; founded 1931; Dr. John Finley Williamson, musical dir.; at Pavilion (3000). Plans not announced.

WILLIAMSBURG—Chamber Music Festival; founded 1935; Ralph Kirkpatrick, musical dir.; at Governor's Palace. Plans not announced.

WASHINGTON

SEATTLE — Mozart Festival; founded 1942; Ruth Allen McCreery, mgr.; Sir Thomas Beecham, musical dir.; Feb. 13 to March 3, at Seattle, Victoria, Boise, Pendleton, Eugene, Portland. Seattle Symphony Orchestra, University Washington Choir; Betty Humby, pianist; William Primrose, violist; Antonio Brosa, violinist; Francis Aranyi, violinist; Douglas Beattie, bass; Audrey Mildmay, soprano; Peggy Turniey, soprano; Paul Elmer, baritone.

WISCONSIN

MADISON — Wisconsin Music Clinic; founded 1929; Leon L. Iltis, mgr., Raymond Dvorak, band; Carl Bricken, orch.; Paul Jones, chorus, musical dirs., June 24, at Wisconsin Union (1500). All-State Band, All-State Orchestra, All-State Chorus. Supported by University of Wisconsin, and admissions.

MILWAUKEE—Tenth Biennial Festival; founded 1924; Wm. G. Kastner, mgr.; Herman F. Smith, musical dir.; March 26, 27, 28, at Milwaukee Auditorium (6500). Participated in by entire school system.

ARRAU

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Olin Downes
New York Times, November 15, 1941
"A consummate artist, a magnificent musician. Draws every sensitive listener into the orbit of his thought and beauty."

Cincinnati Post, December 10, 1941
"Not since Paderewski in his prime had we heard such playing."

Chicago Times, January 2, 1942
"A blaze of glory. An eloquent plea for closer relations with our South American neighbors."

Richmond Times Dispatch, December 3, 1941
"What a wonderful experience to hear Arrau play!"

Accorded the unprecedented honor by the BOSTON and CHICAGO SYMPHONY ORCHESTRAS of being immediately re-engaged for this same season following his initial appearance with them.

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BARITONE

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An unusual range as well as big volume and beautiful quality made Mr. Darwin's baritone voice pleasant to hear. He was effective in the opening of the Goring Thomas work and increasingly so in the latter numbers of the Saint-Saens music.

—Chattanooga Times, December 9, 1941

Mr. Darwin sang with warmth in full-bodied resonant tones.

—Chattanooga Evening Times, December 9, 1941

Soloist with Chattanooga Civic Chorus and Atlanta Choral Society

The warm baritone voice of Glenn Darwin seemed to us the high spot of the evening.

—The Atlanta Constitution, December 6, 1941

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MILWAUKEE

By JUSTIN McCARTHY

MILWAUKEE, WIS.—Milwaukee music has experienced one of the most active and prosperous of seasons in years, and local managers of committees and other groups which book music features are laying plans for another fine season.

It is anticipated that the war will enliven musical interest still further, and although the inclination is not to undertake unusual expansion, plans are being outlined with confidence.

The Chicago Symphony Orchestra series conducted by Frederick Stock at Pabst Theatre, this year for example was virtually a sell-out, according to Robert Kohler, treasurer. Margaret Rice, manager of the theatre, and one of the few independent local managers, looks forward to a season marked by unusual interest, as she believes the public will turn to music for inspiration and relief from cares. An occasional soloist will be presented with the orchestra; in addition the usual interesting separate music features such as dancing ensembles, instrumentalists and singers.

The Milwaukee Park Commission is already planning for the Concerts under the Stars series, now a fixture in Milwaukee. Don Griffin is manager.

Outdoor music also will have opportunity in the Midsummer Festival, in the programs of which operas, concerts and recitals have gained in public favor and support. Music has special interest to Mayor Zeidler, who is himself a singer.

Opera and Symphony

The Wisconsin Symphony Orchestra conducted by Jerzy Bojanowski, presents an occasional solo feature, and anticipates continuing concerts in Milwaukee and through the State during the entire season.

The Milwaukee City Opera group, headed by Musical Courier's former Hollywood correspondent, Raymond Mitchell, has gained a firm place in music in Milwaukee. Following the group's successful annual civic music production of Hänsel and Gretel at Pabst Theatre, plans are under way to give a possible spring performance.

The Symphonietta, directed by Dr. Julius Ehrlich, has had a season of splendid interest, presenting little known works, and again will be heard in a concert series, with a soloist now and then.

Sponsoring Concert Courses

The Civic Concert Association seldom has had such a fine season, according to Anna R Robinson, secretary, and the bureau looks forward to a better than ever next year.

Another local group which has had a very fine response this year and again will present a series of recitals and concerts is the Arion Musical Club, Milwaukee's oldest active choral organization.

Shorewood Opportunity School, which presents a lecture course and many musicians, may include notable recitalists next season. Other active local groups interested in promoting musical events are the MacDowell Musical Club, whose choral singers recently appeared with the Chicago Symphony orchestra here; the Civic Music association, the Milwaukee social center groups directed with notable success by Dorothy Enderis and John D. Anello; the Layton Art Gallery presenting quartets, the Woman's Club and College Endowment Association and City Club.

In addition to many outlets in Milwaukee for musical undertakings, thriving cities in the state, such as Racine, Kenosha, Green Bay, Oshkosh, Neenah-Menasha, LaCrosse, have decidedly large music publics and music clubs worthy of serious consideration, and next season will be unusually interested in concerts, recitalists and other music bookings.

ZINKA MILANOV,

Metropolitan Opera dramatic soprano, will fulfill engagements for the National Concert and Artists Corporation in the 1942-43 season. Mme. Milanov will be under the management of Charles L. Wagner, Inc., for the remainder of this season.

"Music Under The Stars" To Feature Pan-America

By DONALD GRIFFIN,
Program Director, "Music Under the Stars"

MILWAUKEE, WIS.—It is my opinion that Milwaukee will experience its best summer in "Music Under the Stars." All indications point to fine turnouts.

Our trend is still for vocal rather than instrumental soloists. The following artists will be contacted for the 1942 season: Lily Pons and André Kostelanetz, Lawrence Tibbett, Margaret Speaks, Lucille Manners, the Metropolitan Quartet, John Charles Thomas, and Richard Crooks. Included will be a Pan-American Night.

The Arion Musical Club, Herbert A. Nott, director, still has two concerts on this season's schedule: March 24, Helen Traubel; April 14, Arion Club in Elijah. It is very possible that the board of directors of the club will determine the coming season by the outcome of the attractions already given. Mrs. H. A. Koch is the club secretary.

STANLEY BATE

Bate to Make Debut in Premiere of Own Concerto

Stanley Bate, British composer-pianist, makes his American debut in this dual capacity on Feb. 8 in Carnegie Hall, New York, when he is soloist in his own piano concerto which will have its world premiere by the New York City Symphony Orchestra, Sir Thomas Beecham, conducting.

The work was commissioned by Sir Henry Wood for the 1940 season of the Promenade Concerts at Queen's Hall, London, but the air raids which destroyed this hall prevented its performance.

Mr. Bate, born near Plymouth, wrote and produced two operas while still in his teens. He won a scholarship at the Royal College of Music, London, where for four years he studied with Vaughan Williams and later, under the Octavia Travelling Scholarship, studied with Nadia Boulanger and Paul Hindemith. His Concertino and Concertante were performed at Aeolian Hall, London and at the BBC Contemporary Concerts. He has also written incidental music to plays and assisted in the formation of a ballet company for which he wrote Perseus, a ballet, which is still running in London.

Later, Mr. Bate became musical director to the Arts Theatre in London where Perseus was produced and where he wrote Cap Over the Mill for Mme. Rambert. He received an offer to teach, lecture and organize concerts of British music in Australia and accepted under the auspices of the British Council for Cultural Relations.

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CLEVELAND SOARS TO NEW LEVELS

By ROSE H. WIDDER

CLEVELAND, O. — When Artur Rodzinski again resumed his duties with the Cleveland Orchestra after his New York successes, he chose Mahler's First Symphony, a work whose pastoral character he realized with decided charm. The audience responded with generous acclaim. Joseph Fuchs, former concertmaster of the orchestra, now associated with the Primrose Quartet, returned as soloist in the Brahms Concerto, played with splendid mastery. His own cadenza was significant of his musicianship and technical proficiency. The audience was enthusiastic.

Rachmaninoff was the attraction for the concerts on Jan. 8 and 10. This time it was his most popular Second Concerto that the artist performed in the grand manner, and for which he was recalled innumerable times by an admiring capacity audience. He brought out Rodzinski with him for the conductor's share of recognition repeatedly, and it was evident that he valued the superb co-operation of the orchestra. The performances of the tonepoem, Isle of the Dead and the new Symphonic Dances, which completed the all-Rachmaninoff program, were of sensitive beauty and exotic color.

Swing Interlude

Benny Goodman, his clarinet and his swing band were guests in a special program. In his clarinet solos the Mozart Concerto and the Debussy Rhapsody, the swing master proved his solid grounding in accredited music. It was a novel experience.

A program of highest artistry was presented by Emanuel Feuermann, Erica Morini and the pianist, Albert Hirsh, as one of the attractions in the Cleveland Concert Course under Mrs. Brudno's direction. In addition to superb solo work these artists united in an exquisite presentation of Schubert's B flat Trio.

MRS. EMIL BRUDNO,
manager of the Cleveland Concert Course.

Beryl Rubinstein and Arthur Loesser repeated their two-piano program, recently heard in New York, at the Institute of Music recital hall. The two artists were in perfect accord and were feted for by a large and appreciative audience.

In Chamber Music

The first of three chamber music concerts announced by Mrs. Eleanore Todd was held at Severance Chamber Music Hall. Consisting of the Beethoven String Quartet, op. 18, No. 3, with Hugo Kolberg, Jac Gorodetzky, David Schwartz and Leonard Rose the performing artists; the Brahms Trio, op. 8, with Beryl Rubinstein, Joseph Knitzer and Leonard Rose, the program also offered an interesting novelty in the Sonata for Flute and Piano by Beryl Rubinstein, the composer and Maurice Sharp performing. Altogether it was an evening of rare pleasure and unstinted enthusiasm.

At Steinway Hall the Fortnightly Club presented Irvin Bushman, baritone, in two groups of well-selected songs and Vivien Harvey, pianist, in an artistically played program.

Operetta Series

A newly formed touring Gilbert and Sullivan Opera Company capably presented The Mikado, The Pirates of Penzance, Trial by Jury, Pinafore, The Gondoliers and Iolanthe during a week's run at Hanna Theatre. The company includes Florenz Ames, Robert Pitkin and Bertram Peacock, baritones; John Hendricks; Morton Bowe, tenor; Grace Garnett, Helen Lanvin, Mary and Kathleen Roche.

At the Cleveland Museum of Art, John Jacob Niles, authority on American folk music was heard in an ingratiating program with dulcimer accompaniment.

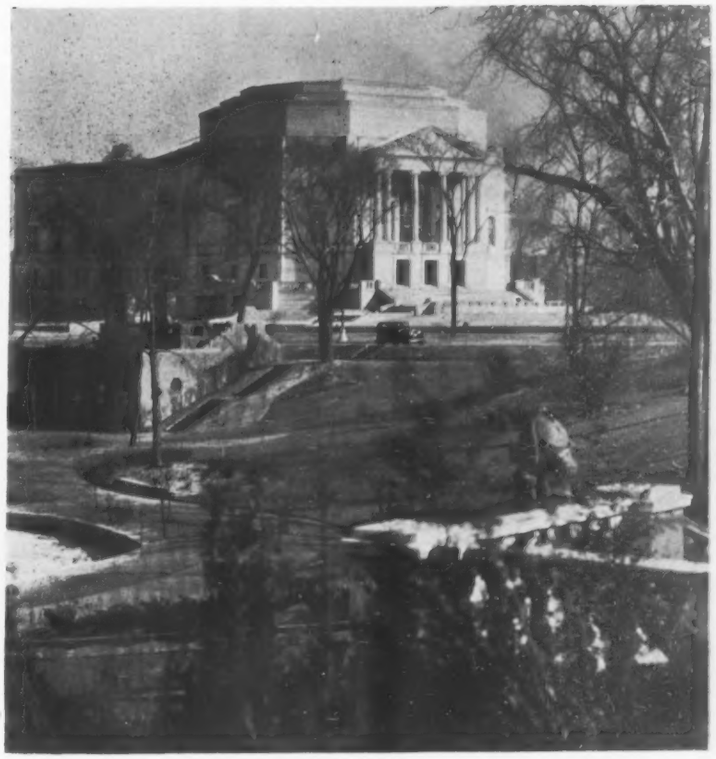
The annual concert of Western Reserve University, featuring the combined orchestra, choir, college chorus and alumni chorus, was heard with Karl Grossman conducting English music of 19th and 20th century composers.

Philadelphians Open Cleveland Concert Course

Eugene Ormandy and his superlative Philadelphia Orchestra was accorded an ovational welcome when they appeared at Public Music Hall in Mrs. Brudno's concert course. The exceptionally well presented program consisted of Beethoven's Leonore Overture No. 3; Bach's Suite in D major and Brahms' Second Symphony. It was a triumph for conductor as well as his orchestra.

New Orchestra Bows

It is heartening to find so much excellence in new organizations, so much ambition and ability in young musicians. The Cleveland Heights Civic Symphony Orchestra was heard by a capacity audience at Heights High Auditorium under the baton of its founder, Robert Weiskopf, this year's graduate of the Eastman School of Music, Rochester, N. Y. The three B's made up the program: Bach-Abert Prelude, Chorale and Fugue, Brahms' Second Symphony and the Beethoven C minor Piano Concerto, with Eunice Podis, talented young artist, as soloist. In the concerto there was perfection of ensemble, and discreetly balanced accompaniment. The Symphony had the rhythmic spontaneity one would expect in a much more experienced conductor and orchestra, and the Bach arrangement was played with fine understanding. In tribute to his teacher-conductor, Mr. Weiskopf opened the concert with a Fanfare by Howard Hanson. The audience was most generous in its applause.



SEVERANCE HALL, HOME OF THE CLEVELAND ORCHESTRA

Cleveland Plans Concert Courses

Mrs. Brudno Maps Gala Season—Events by Local Artists

By ROSE H. WIDDER

CLEVELAND, O.—Although plans for the coming season are still in the formative period, they are already taking definite shape, with the Cleveland Concert Course under the energetic and efficient management of Mrs. Emil Brudno. It will be a gala season, opening with the Boston Symphony Orchestra under Serge Koussevitzky's baton. Charles L. Wagner's Opera Company in an English production of La Boheme, the Don Cossack Chorus, not heard in Cleveland for a decade, Heifetz, Horowitz, Artur Rubinstein and possibly Ezio Pinza are listed. These concerts are a vital part of Cleveland's music life, drawing a near capacity attendance at Public Music Hall, seating 3,000, and often requiring extra chairs.

In a more intimate vein are the concerts managed by Eleanore Wingate Todd, who enlists Cleveland's outstanding talent in three seasonal chamber music events at Severance Chamber Music Hall. Beryl Rubenstein, Arthur Loesser, Hugo Kolberg, concertmaster of the Cleveland Orchestra, Leonard Rose, principal cellist, Joseph Knitzer, violin, Boris Goldovsky, and many others, give assurance of the finest ensembles. Another organization, booked by Mrs. Todd, is the Cleveland Philharmonic Orchestra, F. Karl Grossman conductor. Three concerts are scheduled. A sonata recital by Lea Luboschutz and her son, Boris Goldovsky, who will also conduct L'Elisir d'Amore in English, is listed.

The Recreation Department of the city, J. Noble Richards, commissioner, is sponsoring four events at the Little Theatre, employing local choral and orchestral organizations, as well as soloists chosen by auditions. These are the Opportunity Concerts inaugurated by Mr. Richards three years ago and are expected to continue.

The Northern Ohio Opera Association, Thomas Sidlo, president, is concerned only with the presentation of the Metropolitan Opera Company for one entire week in the spring. Eight performances will be given in six days, beginning April 6.

The only musician so far called to the colors from Cleveland is Nathan Stutch, 22, cellist of the Cleveland Orchestra, who will play solo cello and clarinet with the U. S. Marine Band and Orchestra under Capt. William Santelmann. He is a graduate of Curtis Institute and toured with the All-American Youth Orchestra under Stokowski last summer.

Springfield Organizes City-wide Orchestra

By ANNA MARIE TENNANT

SPRINGFIELD, O.—A new musical organization here is the city-wide orchestra of 45. Ilmari Ronka, chief trombonist of the Cincinnati Symphony, is director.

Jean Geis, Springfield's piano prodigy, and a student of Ralph Zirkle will be soloist with the Cincinnati Symphony in February. Mrs. Roger T. Burton (Catherine Carver), has been presented by the Fortnightly Musical Club of which she is a member; by the Wittenberg School of Music and the First Congregational-Christian Church of which her husband is pastor.

The Fortnightly Musical Club, which annually sponsors the Springfield Concert Series, plans to give the course for 1942-43. The current course closes with Nathan Milstein, violinist on March 6. The annual election of officers of the club in which Mrs. L. F. Kielsmeier is serving her second term as president, will be held in May.

An extended tour of eastern cities is being planned by the Wittenberg College A Cappella choir, John Thomas Williams, director.

Music continues to be an important part of the schools, and of the churches. Under the auspices of the Springfield Choirmasters' Club, the newly organized Springfield Lutheran A Cappella choir, Silas Boyd, head of the Wittenberg School of Music, the director, gave a recent program.

CINCINNATI EMINENT AMONG OHIO CENTRES

(Picture on page 18)

Dayton Music Is Boomed By War

Orchestra and Chorus Add Members from Defense Industries in City

By BETTY A. DIETZ

DAYTON, O.—The tremendous increase of population in Dayton, one of the vital defense centers of the nation, has enhanced the possibilities of music's future here. Instead of the war depleting the ranks of musical organizations, although some of the most dependable young musicians have gone, it has brought into the community a number of experienced musicians who have worked with some of the country's principal orchestras and choruses.

Personnel of the Dayton Philharmonic Orchestra, which now numbers 67, an increase over past seasons, includes eight players who are new workers at local defense plants. According to William J. Krebs, director of the Dayton Philharmonic Chorus, places vacated by singers who have joined the forces and who are in defense production work, have been taken by civilians and army officers recently stationed at Wright and Patterson Fields. The new recruits, Mr. Krebs and Philharmonic Orchestra Conductor Paul Katz said, have generally made it possible to raise the standard of requirements for both organizations.

New Pops Series

A series of Pop concerts has been inaugurated by the Dayton Philharmonic Orchestra, the first of which was given at Memorial Hall Sunday afternoon, Jan. 18, so that people engaged in defense work during the week and on night shifts might be able to attend. It was interesting to note the variety of persons, uniformed men from army, navy and marine forces, Red Cross nurses, socialites and laborers, aged people and children from the grade schools as well as representatives from all races and religions. James Will, trumpeter, and Charles Higgins, local Negro singer, were soloists. The second concert, given the following Sunday, had as soloists Israel Baker, violinist, and Robert Downing, baritone. Baker, for two years concertmaster of the Dayton Orchestra until he became concertmaster of the Youth Orchestra under Stokowski, volunteered his services when he learned of the plans for the Pop concerts.

Susquehanna Univ. Series

SELINSGROVE, PENNA.—The Susquehanna University Symphonic Society began its ninth annual season recently, under Elrose L. Allison, conductor and founder. The orchestra personnel consists of forty-five college and alumni musicians. The first concert takes place in March. All are given in Seibert Hall Auditorium, which seats about 1,000.

The business manager of the Symphonic Society is Percy M. Linebaugh. The usual campaign will be launched for patrons and patronesses. The college administration and students are basic supporters of the organization.

By MARIE DICKORÉ

CINCINNATI, O.—Organized all down the line from the Cincinnati Symphony Orchestra and the May Festival, both under the able guidance of Eugene Goossens, with its 25 music clubs in the National Federation of Music Clubs headed here by Mrs. John A. Hoffmann, its Artist Series managed by J. Herman Thuman, the fine series of the Matinee Musicale Club, of which Mrs. Adolf Hahn is president, the series of chamber music by leading ensembles and the one played by the Woman's String Quartet, and many other smaller groups, together with the College of Music and the Conservatory of Music creating the proper training to meet the emergency, Cincinnati forges steadily ahead to do everything in its power and to give the necessary support to the best in music. Meanwhile rehearsals for the 1943 May Festival are being carried on.

Since World War I, music training here has greatly increased. There is no let-up in musical activities; indeed, we might say there is a greater effort to have more and better music. No concerts have been cancelled. Audiences are perhaps a bit larger and are certainly more enthusiastic. Additional to the previously announced concerts will be one by Marian Anderson. Recently we heard the fine Trapp Family Singers.

Ballet—and War

We came out of Music Hall on Dec. 7, after a fine performance by the Ballet Russe de Monte Carlo to be confronted by the war headlines. We are standing firm with Roger Kemper Rogan, chairman of the Friends of the Cincinnati Symphony Orchestra, who published an appeal in the next week's program book from which we quote in part:

"During war times, according to past experiences and present indications, music is more necessary than ever to sustain civilian morale. If Cincinnati is going to have a Symphony Orchestra next year worthy of the name, every lover of music who feels a need for this spiritual outlet, or who knows that the Orchestra is a civic asset, must help."

Eugene Goossens and Joseph Szigeti set highest standards in a program offering Beethoven's third Leonore Overture, the Beethoven Concerto in which Szigeti's tone, silver-clear and velvety in texture, necessitated an encore. Goossens closed the program with one of the most stirring performances of Beethoven's Fifth Symphony it has ever been our privilege to hear.

Prize Works Presented for Composers and Conductors

A program featuring the prize-winning works of the National Federation of Music Clubs was presented at the MacDowell Club, New York, for the National Association for American Composers and Conductors on Jan. 11.

Outstanding in the varied program were a Poem for violin and piano, by Boris Levenson and played by Bernard Kundell, violinist and Sarah Spiller, pianist; and two groups of songs charmingly sung by Rose Dirman, soprano, with Carl Buckman at the piano. Composers represented in these groups were Henry Hadley, Alice de Cevee, Vance Campbell, Dot Echols Orum, Gustave Klemm, Granville English, Charles Haubiel, Charles Naginski, Russell White, Mortimer Browning and Wintter Watts. Mr. Levenson's work displayed deep sincerity and indicated he had something to say. Howard R. Thatcher's Petite Suite and George Henry's Partita, played by Margery Fulton and Dorothy Minty, violinists and Ralph Angell, pianist, failed to impress although the participants gave sincere readings. Two groups for two-pianos, Hugh F. MacColl's Spinx, Eitel Allen Nelson's Cowboy's Holiday, Jerome Kern's Smoke Gets in Your Eyes and Cole Porter's Begin the Beguine (the latter two freely arranged) were well performed by Kenneth Walton and Charles Touchette. Dorothea Lawrence directed the presentation of folk music of New Jersey.

I. B.

Photo by Victor Kraft

ROSALYN TURECK, pianist, and her husband, KENNETH KLEIN, director of the concert department of New York Town Hall, in their new Long Island home.

Youngtown Forces Maintain Schedule

Orchestra Has Notables on Its Solo Roster

By WILLIAM J. HERALD,
Manager, Youngstown Symphony Orchestra

YOUNGSTOWN, O. — The Youngstown Symphony Orchestra, opened the 1941-42 season recently. A near-capacity house gave a ovation to Jose Iturbi, guest soloist, and the orchestra under Michael Ficocelli, at the conclusion of the Tchaikovsky B flat minor Concerto.

This program was followed by the appearance of Josephine Tuminia, soprano, of opera; Zlatko Balokovic, violinist, was heard on Dec. 18; Tito Schipa, tenor, on Feb. 26 and Percy Grainger, composer-pianist, on March 26, all with the orchestra.

A concert featuring members of the Symphony as soloists will be presented on Jan. 29. This is an annual event that has been well received, the orchestra membership being made up entirely of local residents.

The final program will be on April 23, when the orchestra with a local chorus will present Brahms' Song of Fate and Mendelssohn's Hymn of Praise. All programs will be given in Stambaugh Auditorium.

The Youngstown Symphony remains true to its semi-professional status for this, the sixteenth season. The personnel consists of 80 players, many of whom have seen ten years of service.

Michael and Carmine Ficocelli, brothers, who are the joint conductors, will again divide the director's duties.

George R. Madtes has been re-elected president of the Symphony Society, which has obtained the services of William J. Herald as business manager for this year. Paul L. Booth is vice-president; Judge Erskine Maiden, Jr., secretary; and Anthony J. Schaefer, treasurer.

Youngstown will continue its work in the music field among school children through the efforts of the Women's Committee of the Symphony Society, headed by Mrs. Leo J. Linberger. This year over 22,000 school children will study the music and hear five concerts.

Toledo Symphony Looks Forward to Its 3rd Season

TOLEDO, O.—Great praise should go to George King Raudenbush, the board of directors and all the members of the Toledo Symphony Orchestra as the middle of its second season is reached. A high degree of artistic attainment has been won and public confidence gained. Toledo is behind its orchestra because it is "making good."

One was assured of all this on Jan. 19 when Zino Francescatti appeared as soloist and played the Paganini violin concerto No. 1, which gave broad scope to his sensational technique. To this he added as an encore the same composer's Caprice No. 13. The orchestra supplied an admirable accompaniment.

The program opened with a performance of Mendelssohn's Scotch Symphony, offering a challenge to the musicians to which they rose admirably. Dr. Raudenbush offered as the closing number Liszt's Les Préludes, performed smoothly and with precision.

A. McL. T.

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ROCHESTER SPONSORS U. S. MUSIC

By WILLIAM KIMMEL

ROCHESTER, N. Y.—The two organizations chiefly responsible for Rochester's musical life are the Eastman School of Music and the Rochester Civic Music Association. These present to Rochesterians approximately 200 public concerts annually, including events by the Rochester Philharmonic Orchestra and Civic Orchestra and by three student orchestras of the Eastman School; concerts and recitals in the Eastman Theatre and in Kilbourn Hall. Other features are educational concerts in the Rochester public schools; operas and ballets by the Rochester Civic Opera Company and the Eastman School Opera Department; concerts, symposia and festivals of American music by the Eastman-Rochester Orchestra and other organizations of the school.

No immediate change in policy or activity is contemplated at present, although certain adjustments in personnel and schedule will have to be made. The Rochester Philharmonic Orchestra has lost six of its members through selective service and enlistment—two to the Marine Band, one to the Navy Band, two to the army and one to the navy.

Though no official action has been announced, the Eastman School of Music as well as the University of Rochester, is contemplating a compressing of courses and a shortening of the academic year, making it possible for many students to finish their courses before their induction into the armed forces.

It is unlikely that concert activities will be curtailed for next season as a result of the war. Since, however, the Rochester Civic Music Association is supported entirely by almost ten thousand subscriptions made by Rochester music lovers, next year's concert activity will depend upon the continued support of these members of the Association.

Arthur See, manager of the Association, and Dr. Howard Hanson, director of the Eastman School, are both keenly aware of the vital necessity of maintaining a flourishing musical program during the troubled times ahead and will exert every effort to prevent the necessity of "rationing" music in Rochester for next year.

Bostonians Feted

Customarily, it seems, the two peaks in Rochester's annual concert season are the appearances of the Boston Symphony and of the Metropolitan Opera. Dr. Koussevitzky and the orchestra were recently greeted by a theatre filled to capacity with Rochester music-lovers. Seats were at a premium a week before the concert and many ardent enthusiasts chose to stand throughout the concert rather than forego an opportunity to hear the Boston orchestra play Tchaikovsky's Pathetique and Debussy's La Mer.

Two recent concerts of the Rochester Philharmonic Orchestra have been noteworthy chiefly because of the appearances of Alexander Kipnis, Dec. 4, and Robert and Gaby Casadesus, Dec. 18. The superb performances of these artists were justly greeted with ovations of enthusiastic applause from Rochesterians.

Early this year, the orchestra, in its performance of Brahms' F major Symphony, set a high standard of performance for the season. This program included the American Symphonette No. 4 by Morton Gould which, though not very solid symphonic fare, is an interesting experiment in the use of Latin American rhythms.

DR. HOWARD HANSON,
Director, Eastman School of Music

This orchestra presented an all-Russian program, assisted by the Don Cossack Chorus. Besides the typical program of Russian songs, the chorus joined the orchestra for the Coronation Scene from Boris Godounoff and in an arrangement of Tchaikovsky's 1812 Overture. A fifteen minute ovation from an almost sold out house followed the solo group by Serge Jaroff's organization.

The Rochester Civic Orchestra, under Guy Fraser Harrison, played again to a crowded auditorium in a recent "Pop" concert. Soloists were the members of the First Piano Quartet, who played two numbers with the orchestra in addition to two solo groups. The orchestra also presented a delightful program of Viennese music, including favorites by Strauss, Schubert, Mozart and Lehar.

The Eastman School Little Symphony of Phi Mu Alpha, conducted by Frederick Fennel, gave an equally excellent performance. This chamber orchestra of about 35 members exhibits remarkable virtuosity and plays with an exhilarating vitality. Beethoven's Eighth Symphony was given a most effective performance, as were most of the compositions ranging in mood and style from the Bach Brandenburg Concerto No. 3 to the Japanese Nocture by the American composer Henry Eichheim.

Recitals

Artur Rubinstein appeared on the Civic Music Association Concert Series. His program, predominantly romantic, was particularly fitted to his pianistic genius and was well received by a large audience.

Luigi Silva, cellist, recently added to the staff of the Eastman School of Music, gave his first Rochester Recital in Kilbourn Hall. No artist could wish for a warmer or more enthusiastic reception. He gave the first American performance in its original form of Boccherini's Concerto in D Major, accompanied by a string ensemble conducted by Emanuel Balaban.

BUFFALO WINS PRESTIGE WITH NEW HALL

By LOUISE H. MARVIN

BUFFALO, N. Y.—Music is taking its part in the lives of our people to a greater degree, if large attendance at concerts is a criterion.

Zorah B. Berry, continuing her plans for the balance of the season series, presented Lauritz Melchior, Jan. 13, Dalies Frantz and Gregor Piatigorsky, Jan. 27. Mischa Elman and Lawrence Tibbett will appear later. As added attractions the Trapp Family Singers, Minneapolis Symphony Orchestra, Mitropoulus, conducting, and Oscar Levant will be heard. All concerts are held in Kleinhans Music Hall. Plans for the season of 1942 are not yet consummated. Leading artists will be engaged and the series presented will be outstanding, as is always the case.

The Buffalo Chamber Music Society lists for the balance of the season, the Buffalo String quartet, Coolidge quartet and the Stuyvesant quartet, playing in Kleinhans Chamber Music Hall.

The Chromatic Club's evening concerts will bring The Nine O'Clock Opera in The Marriage of Figaro, also Simon Barere, pianist, in recital; there will be three afternoon programs, given by members. Joseph Bonnet will give an organ recital under the auspices of the Buffalo Chapter of American Organists Guild, in St. Stanislaus Church.

New Series by Symphony

A new series of five concerts by the Buffalo Philharmonic Orchestra with Franco Autori conducting, for Saturday evenings in Kleinhans Music Hall, distinct in character from the Symphony or the "Pop" concerts, began on Jan. 24. Five broadcast concerts, sponsored by the Buffalo Evening News, are also additional. The personnel of the orchestra was changed somewhat this fall, with a number of new members engaged.

The First Settlement Music school engaged Warren Case, former Buffalonian, as head of its piano department.

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25 Per cent Increase Seen by Head of Music Hall

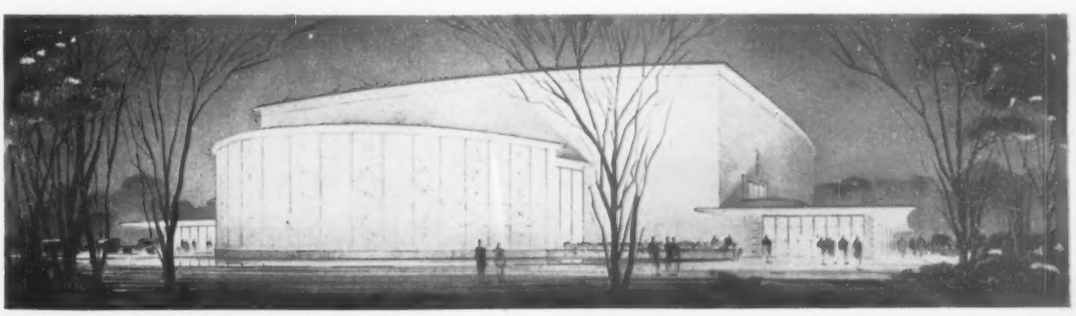
By WINIFRED EATON COREY,
Director, Kleinhans Music Hall

With the time afforded us from now until Oct. 1, we can be safe in assuming a 25 per cent increase in business over last year's record. The hall opened on Oct. 12, 1940, and 200 bookings were recorded from that date to Oct., 1941. From the latter date to the completed schedule on June 30, 1942, a total of 369 events is recorded. In other words, already we have 169 additional dates for the current year.

It is interesting to note that a great number of our lessees have or will turn over proceeds from their events to the Buffalo Chapter, American Red Cross, or other charitable and educational institutions.

Five Saturday evening concerts, intermediate in program and price, are scheduled by the Buffalo Philharmonic under Franco Autori. Dates for the new series, intended for workers in Buffalo's 500 plants, are Jan. 24, Feb. 7, Feb. 21, March 21 and April 11.

Musical bookings for the future include the artists brought here by Zorah B. Berry Concert Management, the Buffalo Philharmonic Orchestra Society, Inc., the Chamber Music Society and other organizations and individual dates.



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—The Evening Star, Washington, D. C.

Mr. Brosa performed with the mastery of the veteran and an enthusiasm that was contagious.
—Olin Downes, New York Times

Mr. Brosa proved to be a commanding performer, a player of deeply ingrained musicianship.
—The Baltimore Sun

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—New York Herald Tribune

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—New York Sun

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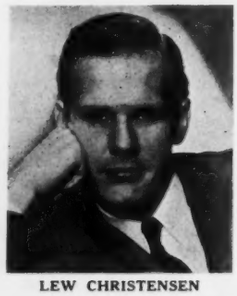
—John Martin, N. Y. Times



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—William G. King, N. Y. Sun

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—New York Times, November, 1941

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PHILADELPHIA INQUIRER. JANUARY 17. 1942

One-Armed Pianist Plays At Orchestra Concert

Wittgenstein Scores Triumph In Performance at Academy

By Linton Martin

A one-armed pianist, whose right sleeve hung empty at his side while his left hand swept the keyboard with fairly magical mastery, thrilled the Philadelphia Orchestra audience in the Academy of Music yesterday with a performance of virtuoso brilliance that would have spelled triumph for a greatly gifted artist exercising all ten digits.

Most striking of all, Paul Wittgenstein, making his Philadelphia debut in the world premiere of a work written expressly as a tribute to his remarkable triumph over an incredible handicap, so created the illusion and effect of a full pianistic performance that there was virtually no sense of his physical limitation in his superb playing.

LOST ARM IN WAR

The soloist, who was born in Vienna a little more than 50 years ago, and whose right arm was lost as the result of an injury in the first World War, occupies a unique position among present day pianists. Although yesterday marked his first appearance here, the story of his indomitable achievement had preceded him, as well as the fact that several of the most distinguished of modern composers had written large-scale works especially for his use.

Any qualms that Mr. Wittgenstein's performance might smack of a "stunt" exhibition, possessing the aspect of a freak feat, were dispelled when he began Benjamin Britten's "Diversions on a Theme," scored for the piano for left hand alone and the orchestra.

DIFFICULT PASSAGES

This work, which is in the form of 11 variations following the initial statement of the theme by the orchestra, abounds in technical demands and all sorts of pianistic passages — scales, trills, arpeggios, octaves, melodic phrases of wide intervals, and the like. The composer himself explains that the offering was not intended to imitate the normal, two-handed type of technique.

Yet it was in effect and feeling a two-handed, full-blooded, full-bodied performance that Mr. Wittgenstein gave. This impression was due in no small degree to his almost uncannily adroit manipulation of the pedal, which sustained the bass while his agile left-hand sang melodically above it, and again provided fireworks in abundance, with amazing power but never at the expense of persuasiveness of appeal.

It may be suspected that in this instance the composer's debt to the performer is rather greater than the interpretive musician's debt to the man who wrote the music expressly for him. For, ingenious and adroit though "Diversions on a Theme" may be, the young English composer—who was present to take a bow with the pianist after the performance—has not written a work of striking inspiration in beauty of style, or originality of idea in its execution.

RECEIVES OVATION

But it serves its purpose, through its range of moods and manners. And that purpose, in performance, provided the audience with a truly memorable pianistic feat, and earned for Mr. Wittgenstein a spontaneous ovation for his musical merits alone, and not for the special circumstance of the occasion.

WITTGENSTEIN

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White Plains, N. Y., Centre Of Enterprising Musical Area

Westchester Groups Aid War Relief

By EDNA HORTON

WHITE PLAINS, N. Y.—The Westchester Opera Association, Inc., Mary Fabian, director, plans a series of opera in English for the benefit of the Citizens' Committee of the Army and Navy Camps, Inc., of the 2nd Division (N. Y., N. J., and Del.). New York singers to augment the cast will have auditions and rehearsals at the Hotel Ansonia in New York.

The Gilbert and Sullivan Society of White Plains, which donated over $600 to the British War Relief fund this year, plans a performance of Pinafore this spring, the proceeds to be given to an American war fund.

The Westchester Symphony Orchestra of White Plains, Louis Green, conductor, continues its policy of free concerts, the December one being given at the County Center with Delys Demorest, soprano, soloist.

The Westchester Federation of Women's Clubs, consisting of about 50 clubs (Alma Brown of Mt. Vernon, president), books artists at nominal fees for some of their programs.

Shirley Moren, coloratura soprano, and Jackie McGarvie violinist, pupils of Marion London Milholin and Louis Green respectively, were heard in recital at the studio of Mrs. Milholin, both displaying exceptional talent.

Mary Naylor, pianist, impersonated Beethoven delightfully at a concert of his works in the Hitchcock Memorial Church, Scarsdale.

The first of four Westchester Young People's Symphony Concerts, with Harry Farbman conducting, was given at the White Plains High School.

The Julian Olneys plan to present their usual series of six concerts by outstanding artists at the County Center next season. Vocalists, instrumentalists, dancers and an orchestra are generally included, and sometimes there are extra concerts. Due to tire rationing and the fact that there is no defense work in Westchester, a continued increase in subscriptions as in other years is so far in doubt.

The two most recent Olney concerts were by the General Platoff Don Cossack Chorus, directed by Nicholas Kostrukoff, and by Salvatore Baccaloni, basso, assisted by Rudolph Firkusny, pianist.

The United States Marine Band, directed by Captain William F. Santelmann, and Gracie Fields, English comedienne, gave a concert at the County Center under the auspices of the Britsh War Relief Societies of Westchester County. The band program was devoted to modern American works.

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—N. Y. Post, December, 1941

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—Cue, January 3, 1942

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—New York World-Telegram

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—Boston Herald

The audience, which was the largest of the season, gave Chapple an enthusiastic, cheering reception.

—St. Louis Star-Times

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SYRACUSE Reports Gains

By HAROLD L. BUTLER

SYRACUSE, N. Y.—A well staged and elaborately costumed presentation of Rossini's Barber of Seville was given in Lincoln Auditorium recently by a cast including Armand Tokatyan, tenor; Carlos Ramirez as the barber; Hilde Reggiani as Rosina; John Gurney as Don Basilio; and Pompilio Malatesta as Don Bartolo. Although the accompaniment was played on two pianos, the performance was entirely satisfactory. The singing was exceptionally fine and the acting all that could be desired. At the close of the opera the principals were recalled a number of times.

Mary Becker, a talented violinist and a former graduate of the College of Fine Arts at Syracuse University, who is now teaching violin in Texas, appeared in recital under the auspices of the Morning Musicals. In such numbers as Vivaldi's Concerto in A minor, Tchaikovsky's Concerto in D major, and a group of shorter numbers, Miss Becker proved herself to be an artist of high rank, and at the close played four encores.

Rachmaninoff filled Lincoln Auditorium to capacity, including 300 seats on the stage and all standing room, when he appeared in Syracuse under the auspices of the Civic Music Association recently. The first part of the program was exceptional in its content and arrangement. The artist gave magnificent performances of the Sonata Opus III by Beethoven, and Bach's Partita in E major, transcribed by himself. The second part consisted of a number of transcriptions of well-known songs, giving the performer opportunity to show his great variety of color and technic. He was recalled time and again and played several encores.

One of the finest ensemble recitals ever given in Syracuse was played by the Belgian Piano-String Quartet in the College of Fine Arts Auditorium, the program consisting of the Quartet in E flat, by Beethoven; a Sonata Concertata by Bautista; and Chausson's Quartet in A major. The members of the quartet are G. Mombaerts, piano, Albert Rahier, violin, C. Foidart, viola, J. Wetzels, cello. They are not only individual artists, but their ensemble playing is impeccable in its clarity and precision.

The advanced music students of the College of Fine Arts at Syracuse University appeared in public recital.

Syracuse Musical Calendar to Be Augmented

SYRACUSE, N. Y.—For the season of 1942-43 there is a possibility of increasing musical activities here. Clubs and music associations will give the same number of concerts and may increase them.

The Morning Musicals, the oldest music organization here, will offer five evening concerts and nine morning concerts, five of the latter by professional artists and four by local talent. The Syracuse Civic Music Association will offer its regular five evening concerts.

The Philharmonic Orchestra, Nicholas Gualillo conductor, announced five concerts. The Syracuse Sinfonietta, Murray Bernthal conductor, will give its regular five concerts. The Syracuse University Chorus of 250 voices, Howard Lyman conductor, will give a miscellaneous concert in April, 1943. For its April, 1942 concert John Brownlee, Metropolitan Opera baritone, will be soloist. The Syracuse Opera Association, Nicholas Gualillo director, plans two grand operas.

The College of Fine Arts at Syracuse University, will offer 28 private recitals and approximately 40 public recitals by advanced music students and music organizations. The University Singers under Dr. Jacob Kwalwasser, will broadcast weekly over WFBL and WSYR.

The Syracuse Art Museum will offer its regular six Candlelight Recitals on Sunday afternoons. Plans of the Syracuse Peoples Orchestra of 55 amateurs under the direction of Eugene Bailey, include two additional concerts in the spring of 1942 and four concerts in the spring of 1943.

H. L. B.

N. Y. State Normal School Faces Concert Problems

By JOHN H. PARRY,
Chairman, Guest Artist Course

GENESEO, N. Y.—Although the decrease in enrollment in the State Normal School at Geneseo is very much less than the national average for teacher-preparing institutions of 17½ per cent, the decline in the number of students offering themselves as candidates for the teaching profession, both present and prospective, is certain to affect the artist course for next year.

Since the course is mainly supported by our students and faculty, a reduced budget will mean that we must reduce either the number or the quality of our offerings.

No specific engagements have been entered into for the new season. During the present season we have scheduled Ruggiero Ricci, violinist; Donald Scott-Morrison, pianist; and the American Ballad Singers.

Blackouts, of which we have already had one, may interfere with the series. The Federal admissions tax will add to the cost of tickets. Our chief problem is how to maintain our musical standards and to continue as the sole agency of cultural development for school and community in the face of a dwindling audience.

COLLECTING WITH A MUSICAL MOTIVE.

Karin Branzell has turned her hobby of collecting china figurines into fun. Instead of merely accumulating examples at random, she forms sets of orchestras. Here she looks over a prima donna in miniature singing with a select group of musicians.

Colorado Orchestra Moves

By ELIZABETH HYLBOM,
Music Critic, Colorado Springs Gazette

COLORADO SPRINGS, COLO.—The Colorado Springs Symphony Orchestra, of 65 members, opened its new season under Dr. Frederick Boothroyd, founder and conductor, recently, presenting as soloist the American soprano Lucy Monroe, accompanied in nine numbers by Verda Lawrie, of Colorado Springs.

The orchestra, which has had a noteworthy development since it was organized along its present lines in 1936, this year is launching an enlarged program of activity. It has moved its performances from the small theater of the Colorado Springs Fine Arts Center to the new High School auditorium, with a seating capacity of 1,400.

Although the group has played under such visiting conductors as Leo Sowerby and Bernard Wagenaar and has from time to time engaged visiting artists, it has for the most part in the past drawn its soloists from among local musicians. This season, however, will see the beginning of a policy to present some performers of national renown.

In addition to Miss Monroe, the Board of Directors, headed by Reeve Burton, have engaged for the February concert Jose Iturbi, pianist. In December the soloist was Robert Gross, of the Colorado College Music Department, who for two years has played with the Stokowski Youth Orchestra. He presented the Tchaikovsky Violin concerto; and the rest of the program included the Overture to The Flying Dutchman, Moussorgsky's Pictures at an Exhibition and Tchaikovsky's 1812 overture. The programs for the fourth and last concert will probably be entirely symphonic.

Morley Evans and Vera Covert Give Joint Recital

Morley Evans, baritone, and Vera Covert, soprano, appeared in recital during December at the Waldorf-Astoria presenting groups of songs and closing with a group of duets. Mr. Evans opened with works of Ries, Wolf Schumann and Dvorak, sung with distinction and fine interpretation. Miss Covert's first offering was the Aria Ah Perfido of Beethoven, which she gave with dramatic authority and musicianship. Mr. Evans second group included works of Franck, Lully Respighi and the Romanza Di Cascart from Leoncavallo's Zara. Here again Mr. Evans gifts of voice and dramatic projection resulted in fine renderings. Miss Covert's group of more modern Lieder were done with worthy insight. In the lighter songs in English both Mr. Evans and Miss Covert were highly successful, both musically and with the large audience which attended. Edwin McArthur, able assistant at the piano for the recitalists shared the honors.

M. M.

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René Devries, in charge; 220 South Michigan Ave., Chicago. Phone Harrison, 6110.

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New York February 5, 1942 No. 3048

Half-Way

The season of opera at the Metropolitan is more than half over. It has not been rich so far in surprises and red letter events. Such things, to be sure, were hardly awaited. It was pointed out last fall that the establishment faced this winter a situation full of problems and obstacles.

That the country was not yet actually at war when the theatre opened last November made no great difference one way or the other. The threat which seemed to impend over the Metropolitan when Caruso died did not really compare with the difficulties it confronted when the idolized Kirsten Flagstad decided to return to Norway "for the duration" and when Marjorie Lawrence, on whom the management depended to shoulder for better or worse many of Mme. Flagstad's duties was incapacitated by illness. Twenty years ago the company was immeasurably stronger in vocal resources than it is today and Caruso's disappearance was not the mortal blow to the establishment certain timid souls may have feared. Even without a world war the troubles which have assailed the Metropolitan at present would be hard enough to overcome.

The Metropolitan is full of singers, but among them all there is only a handful of distinguished ones. The brutal truth of the matter is that numbers of them are no more than half-baked. It is nothing new that nine out of ten vocalists do not take the time to learn to sing. But in this respect the situation seems to grow worse as the years pass.

There was a time when those who guided the destinies of the Metropolitan stoutly protested that the Metropolitan was not a training school. Probably nobody would care to make such a claim today. It used rightly or wrongly to be imagined that establishment should be the final goal of an opera singer. Now it is often the starting point. The argument is that young people must acquire experience, there are insufficient opera houses in the land where they can obtain it and the opera houses of Europe, where once they could, are no longer in the picture.

• • •

Possibly one can make out some kind of a case for this line of reasoning. But then there should be no surprise if the standards of performance decline. It is clearly a matter of satisfaction that large numbers of American singers now find their way into the Metropolitan. Sometimes one wishes they were selected with more artistic discrimination. Sometimes one wonders why certain ones got in and certain others did not. The New Opera Company, for instance, brought to attention last autumn a young American baritone who was one of the most gratifying disclosures of recent seasons. There is no sign of him at the Metropolitan, though other Americans, far less gifted, have obtained a foothold there. The first Rigoletto of the winter some weeks ago was an all-American affair.

Logically, the circumstance ought to have filled operagoers with a sense of patriotic satisfaction. Unfortunately, the performance was poor—and no amount of patriotism has ever made a bad performance good.

The nearest thing to a surprise the season has brought thus far have been the achievements in Wagner opera of a young American woman of Swedish and Hungarian parentage, Astrid Varnay, who, one is assured, had no previous stage experience but whose easy command of routine has, under the circumstances, been astonishing. Miss Varnay amazed people by resolutely assuming at short notice and, it appears, without stage rehearsal, such roles as Sieglinde and Brünnhilde in Die Walküre when the artists originally cast became ill. The parts are still too heavy for her and so, in a certain degree, are those of Elsa and Elisabeth. It must have been a strong temptation to turn the heavy artillery of publicity on Miss Varnay in a time so deficient in sensational unfoldments and the Metropolitan must be commended for having resisted it and refrained from thoughtlessly imperiling the singer's future with tasks imposing a dangerous strain on her powers.

• • •

Last season the Metropolitan discovered the beneficial uses of the illustrious guest conductor and this year carried the experiment still farther by supplementing the services of Bruno Walter with those of Sir Thomas Beecham. The production under the former of The Magic Flute in an English version was anticipated as one of the most significant undertakings of the winter. Actually, it has to date provoked a mixed reaction, and the greatest strength of the performance was to be found in the orchestra pit and in Mr. Walter's guidance. That much was gained by the engagement for the Queen of the Night of Rosa Bok (or Book) can hardly be claimed: there are even some who believe that singers as proficient might, with industrious search, have been found among native artists. An unfortunate stage accident removed Mme. Bok temporarily from the cast of Rimsky-Korsakoff's Coq d'Or but not till after she had indicated, in the first performance under Sir Thomas Beecham, that despite her earnestness and sincerity, she is not well fitted for the part of the Queen of Chemakah.

The stimulating Sir Thomas has conducted at the present writing in addition to Le Coq d'Or, Carmen and Faust, his own dramatic version of Bach's secular cantata Phoebus and Pan. How worth while was the transformation of the little cantata into a gaudy masque or stylized opera-ballet is a question which can probably be answered more definitely a year from now. Opinions are probably still as divided over the merits of Sir Thomas's Carmen reading as they are over the embodiment of the gypsy baggage by the Belgian newcomer, Mme. Lily Djanel.

Cartoon by Edgar Allen, Jr.

"Bassinsky's art certainly is hair-raising."

Far more than war hysteria, the absence of Mmes. Flagstad and Lawrence has had its repercussions on the Wagner repertoire. As Tristan could not be given this year for want of an Isolde so does the projected Meistersinger revival appear to have been called off for want of a Hans Sachs (despite all the shuddering intimations that it must have been because of Sachs' closing words about German art). One is permitted to hope that when Tristan reappears it will be under the magnificent direction of Bruno Walter.

About a month and a half of the season still remain. A new opera—an American one at that, Gian-Carlo Menotti's The Island God—is still to be accounted for. That will be considered in due course. Meanwhile, there seems no reason to assume that what is still to come will differ very profoundly from what has gone before. All the same, this is war time, a war of surprises, so it is well to be prepared for anything.

H. F. P.

Walter Damrosch at Eighty

There is not much to add to the tributes which poured in from all sides on Walter Damrosch when he celebrated his eightieth birthday. One can only wish that further such celebrations take him down to the century mark and even beyond! For Walter Damrosch is an institution. Music in America would never be the same thing without him. We are today reaping the fine fruits of what through long years he sowed. If he had never been born, there is little question but that our musical life would have been different. And certainly it would not have been as fine a thing as it is.

It is immensely refreshing to find today a musician so keenly conscious of the great cultural contributions of an earlier epoch to American musical life and at the same time so sensitive to the latest artistic currents and developments. Walter Damrosch has kept clear his perspective. Conductors far more revolutionary in their tastes, their methods and their sympathies have come and gone. Many of them who were contemporaries of his, who made much more noise in the world for a longer or shorter time, have vanished without a trace. Just because he has always been so sane, so balanced, so sound he has proved to be the stronger influence. Even today, this influence continues to be potent. Probably no nation on earth just now harbors just that type of musical symbol which Walter Damrosch is for America.

VARIATIONS

By Leonard Liebling

A correspondent suggests that "it might be timely to write an article on copyrights, as it would be of particular interest to managers of orchestras and opera companies." He continues: "We are at war with several of the European countries, and we have frozen their assets, as well as those of many other foreign lands with which we are not at war. Nevertheless, as I understand it, we continue to pay royalties in order to perform the works of composers belonging to all those countries. That probably was all right and of course legal during peace time. But how about now? The Metropolitan, Chicago and other opera organizations pay to perform foreign works, and so do most of our American symphony orchestras, and even some concert soloists, as well as the radio studios. Where does that money go? Would it not be better that such sums be allocated for defense purposes?"

This department is not versed in international law and war legislation, but it seems to remember that during the World War No. 1, no royalties were paid in America for the performance of music originating from countries with which we were on an unfriendly footing. I have referred the question to the proper authorities in Washington, and if and when a reply is received, it will be published on this page.

* * *

Edward Prime-Stevenson has given up his plan to leave his Lausanne home and visit New York as in former winters. The veteran author and critic does not feel up to the annoyances and fatigues of the overland journey to Lisbon, and the possible enforced long stay there before connecting with a transatlantic boat or clipper. One had been supposing that living conditions in Switzerland are not as bad as in the warring and invaded European countries, but Mr. Stevenson writes:

"The economic pressure is felt more and more severely, in a country like Switzerland, which even in peace time is dependent on other countries for fully fifty per cent of its food supplies, and a vast quantity of basic stuffs, from coal to flour, from textiles to butter and eggs. We are not getting enough to eat; and the question of house-heating, public or private, is even more alarmingly acute than was the case last winter. Hundreds of the most common necessaries are either wholly absent from shops of every class, or are under sales restrictions, by *carte* and *coupon*. Swiss or foreigner, rich or poor, all alike are in the fell clutch of circumstance.

"Trustworthy and complete foreign news—especially transatlantic—is scanty and tardy, because of the timidity and hamperings of the Swiss press. But nobody complains; partly because complaint is futile, partly because of that rare and admirable thing, a general, popular, national confidence, wholly deserved, in a Government for which public welfare is a primary process and wish."

* * *

From Leonard Lyons' column in the New York Post: "At the British War Relief benefit show at Carnegie Hall, Eddy Duchin was one of the four pianists who entertained. The others were Jose Iturbi and Mr. and Mrs. Josef Lhevinne. Before the concert began, the four pianists were in a room backstage. 'Well,' said Iturbi, 'I guess I'd better warm up my hands.' He seated himself at the upright piano and played some Bach. The Lhevinnes decided that their hands also needed warming up, and they played some Beethoven—while Duchin watched, fascinated. 'What about you, Eddy?' Iturbi asked. 'Thank you,' Duchin replied, sitting on his hands; 'they're warm'."

* * *

On one of the recent Opera Forums at the Saturday afternoon radio broadcasts of the Metropolitan, a questioner asked, "Who was Lohengrin's mother?"

Dr. Spaeth ventured that the grandmother was Herzeleide, mother of Parsifal (father of Lohengrin) and Olin Downes opined that "it was a case of Immaculate Conception."

The query remained unsolved, and probably never will be cleared up, much as it puzzles everyone who ever has thought about it.

What makes it all the more complicated is the fact that Lohengrin announces himself as a Knight of the Grail, and of course in Parsifal we learn that those holy guardians were celibates. In that opera Parsifal's contact with Kundry consists merely of a kiss.

Who, then, was Lohengrin's mother? And what was his family name? Did he sign it in the church register when he married Elsa? And by what name was she known after the ceremony? Mrs. Lohengrin? These are highly interesting points.

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Brother Phillips asks in the New York Sun: "Does a double-bass player get exemption on the ground his instrument is dependent on him?"

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A friend of this department insists on alluding to Strauss' Heldenleben as "Sein Kampf."

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From H.I.J.: "So help me, but I heard a policeman outside Carnegie Hall remark to a man in the waiting line: 'I remember when George Copeland played De Falla's Nights in the Gardens of Spain —.' Well, you could have knocked me over with a copy of Die Götterdämmerung."

* * *

Helen Schafmeister, the pianist, says that concert audiences are much too formal and stiff, and have no chance to act as they really feel while listening to music. Therefore she has for some seasons been giving what she calls Candlelight Musicales in an intimate room at the Waldorf-Astoria. The programs are short and varied, with two or more performers. Comfortable settees and sofas are scattered about haphazardly and the listeners can lounge and relax to their hearts' content. The illumination is soft candlelight. The musical selections are mostly short and not too profound in character. "I don't wish my hearers to feel that they have to look and feel solemn," says Miss Schafmeister, "and sit so still that they get stiffening of the spine. Those discomforts keep many persons away from concert halls and overlong programs. They prefer to stay at home and listen to the radio in comfort and ease. In short, I wish them to act exactly as they feel."

The idea has complete merit. I remember with particular nostalgia the London Promenade Concerts at which the patrons could walk about and smoke if they liked; and the Berlin Philharmonic Pops, where one sat at tables and enjoyed a sandwich and glass of beer even with the Beethoven and Brahms symphonies. I wonder why something of that sort would not find wide response in New York.

Several times I have seen metropolitan auditors act exactly as they feel, when they walked out of concert halls because of some music that annoyed them, or just simply slept. However, American music lovers are notoriously polite, and mostly suffer what they think they cannot escape. Under similar circumstances, victims in Europe (outside of England) hiss and catcall, and in Italy they even throw things at the stage. It isn't at all a bad plan.

There is the lovely story of the nabob who engaged a well-known string quartet to play after one of his dinner parties. Eugen Ysaye was the first violin, and the foursome did a long Mozart quartet followed by one of Beethoven. In the slow movement of the latter, seeing that his guests were as bored as himself, the host suddenly rose, tapped Ysaye on the shoulder and said, "My friend, it's doubtless very fine, but we've had enough. Thank you."

* * *

There is much talk of continuing with music to stimulate morale during the war, but our Government sets a bad example in that regard. Stanley L. Stevens, director of radio for National Youth Administration for New York City and Long Island, says that of the 28 symphony orchestras originally sponsored by the NYA only four survive—in Chicago, Boston, Philadelphia and New York, and Mr. Stevens adds that their continuance is doubtful. He comments appropriately: "The NYA orchestras have graduated many young musicians to full-time jobs in major symphony orchestras, he writes, and the recent Tchaikovsky and Beethoven cycles of the New York orchestra gave free entertainment to thousands of people. There were more than 5,000 applications for tickets for each concert. The home front should not be neglected during the war, he feels, and one of the fundamental spots for government support of music and musicians is in the youth of the country."

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Never mind who said about a comely, piano-playing lass: "She's so young, so beautiful—and already so untalented."

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Add Wrong Captions Department: V. L. Rensberger contributes the attached picture which he clipped from the Bloomington, Ind., Star of Nov. 30, and he wonders for which ballet Massine was costumed when he posed for the photograph.

Ballet Star

THE GREAT MASSINE

Now firmly established as the greatest dancing aggregation in the world with Leonide Massine, greatest living master of the dance, as artistic director, the Ballet Russe de Monte Carlo on its ninth consecutive American season will appear on the Indiana University auditorium series next Wednesday evening, Dec. 3.

Dr. Hans Kindler and his symphonic squadron from Washington dropped a bomb *inside* Baltimore's Lyric Theatre the other night. It was one of the delayed-action type and fell during the playing of The Star-Spangled Banner. There was a powerful load of dynamite in the form of an arrangement by Igor Stravinsky and the reverberations are still rocking the town.

Your Simon was sitting in a box and if he lives to be a hundred, he says he'll never forget the expressions on the faces of the Baltimore burghers as they stood up and received the opening barrage of Stravinsky harmonies. The air became tense, faces became red and when it was all over, there was an ominous silence. An all-out raising of hello-how-are-you broke in Baltimore the next day. The Open Forum of both Sunpapers carried heated protests. Then came a mollifying reply from the press agent of the National Symphony.

The Evening Sun editorialed a biting bit that said the audience only refrained from hissing out of respect to Dr. Kindler. A few days later, that gentleman entered The Open Forum with a letter defending himself and the composer of Petrouchka, the letter closing with the announcement that the *next* concert of the Washington orchestra would close with the conductor's own arrangement of the national anthem.

Baltimore's feathers are slowly, very slowly, going back into place. After all, Simon would remind you, Baltimore is the native heath of the Star-Spangled Banner and that's one tune with which it will tolerate no tampering.

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One of our Chicago friends in the Associated Press reports that during a hearing of Hänsel and Gretel one of the dancers impersonating angels slipped and fell.

The audience gasped, but not so one irreverent urchin who had been reading the posters.

His voice rang out with cheerful enthusiasm:

"Keep 'em flying!"

Dougherty and Ruzicka Heard in Princeton University Series

PRINCETON, N. J.—Celius Dougherty and Vincenz Ruzicka, duo-pianists, gave a recent recital at Princeton University on the All Star Series. Their program included the two-piano concerto of Stravinsky, and Mr. Dougherty's arrangement of Alban Berg's Lulu which was introduced at their Town Hall, New York, recital last season. It is to be issued by Universal Publishers.

Jula Goldyne to Give Recital with Grainger

Jula Goldyne, mezzo-soprano, heard recently at the Brooklyn Academy of Music, and now under the management of William Neill, Inc., will appear with Percy Grainger, pianist, in joint recital at Kuztown, Penna.

Si-Lan, Chinese dancer, also a new Neill artist, appeared last month for the United China Relief Society.

Eisenberg Is Soloist with Orchestras on Tour

Maurice Eisenberg, cellist, includes among his recent appearances recitals at the Women's Club in Waterbury, Conn., and at Coker College, Hartsville, S. C. He also was soloist in the Saint-Saëns concerto with the Albany Symphony Orchestra. On Feb. 26 Mr. Eisenberg gives a New York recital at Town Hall. Following this, he leaves for a Western tour. In Los Angeles he plays the Schumann concerto with the Philharmonic Orchestra under the direction of George Szell.

In addition to his activities as concert artist, Mr. Eisenberg has a full schedule of teaching at the American Cello School, Millburn, N. J., of which he is director.

Reeves Touring with Novotna

George Reeves, British pianist, is on tour with Jarmila Novotna, soprano of the Metropolitan Opera Association.

TOPSY TURVY. Cellist Maurice Eisenberg goes through setting up exercises with his two children at his studio.

I See That

Pauline Koner, dancer, will give a recital at Wheaton College during her Spring tour.

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Adelaide Van Wey will be guest soloist at the Candle-light Musicale in Rockford, Ill., during her Mid-Western tour.

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Delia Calapai, pianist, gives a recital on March 4 at Hamilton College.

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Ossy Renardy, violinist, was soloist on Jan. 23 with the Duluth Symphony Orchestra. On Jan. 30 he was a featured artist at the birthday ball, in honor of President Roosevelt, at the Waldorf-Astoria.

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Josephine Antoine, Metropolitan Opera coloratura, is among the artists entertaining on Feb. 6 in New York at the Press Photographers Ball.

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Sascha Gorodnitzki, pianist, will fulfill two February engagements in Havana. He recently appeared in Paterson, N. J., and in New York.

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Karin Branzell, Metropolitan Opera contralto, gives a benefit program at Hunter College, New York, on Feb. 26.

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Maria Kurenko will present Russian songs at her New York recital next month.

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Sidney Foster, pianist, has completed a January tour of Pennsylvania, Virginia, Ohio and Texas.

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Bruce Foote, Chicago baritone, of radio, recently appeared in concerts in Schenectady and Albany, N. Y.

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Steven Kennedy, American baritone, is touring camps in Georgia, Florida, Virginia and Texas with the United Service Organization.

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Mrs. George R. Baker, founder-president of the Cape Cod Institute of Music, entertained on Dec. 30 at a musicale-tea in her New York apartment.

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Lydia Summers, American contralto, made her Town Hall debut on Jan. 18 with Coenrad V. Bos at the piano.

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Members of the New York Philharmonic-Symphony Society and Dimitri Mitropoulos, guest conductor, contributed a Philharmonic-Symphony Orchestra Ambulance to the Red Cross. This was in addition to a 100 per cent subscription by the various musicians of the orchestra.

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Emmanuel Vardi, violist and Earl Wild, pianist, gave the radio premiere of Herbert Haufrecht's Blues Prelude and Fugue on Jan. 18 over WEAF and the red network. The concert premiere will be on Feb. 13 in Town Hall by Vivian Rivkin, pianist and Mr. Vardi.

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Francis Flanagan, American violinist, gives his second Town Hall recital on Feb. 7 with Elmer Kinsman at the piano. Mr. Flanagan has toured as far south as New Orleans and west to Los Angeles on the Coast.

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Ernest Davis, former operatic and oratorio tenor, has added to his activities and is now engaged in both the piano and sheet music fields in New York.

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Ives Tinayre, French tenor, will appear in Denver, Colo., on Feb. 10, 11 and 12, under the auspices of the Cooke-Daniels Memorial Lecture Foundation.

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May Crawford, Negro lyric-coloratura soprano, sang an aria from Mozart's Marriage of Figaro, French, Italian and German songs and two of her own arrangements of Spirituals at a recital in New York City sponsored by the Mothers Clubs. Margaret Sterner was at the piano.

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Gisella Selden-Goth arranged two exhibitions of Busoni autographs, letters, portraits and other memorabilia at the New York Public Library and in Carnegie Hall in connection with the Busoni Memorial Concert recently.

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Eugene Conley, tenor, gave the radio premiere of Annabel Comfort's new ballad, Carina, over the red network of NBC in a recent program.

Ray Lev Plays 5 Sonatas Opening Beethoven Cycle

Ray Lev, pianist, played five sonatas in the first of her series of Beethoven sonata recitals on Jan. 14 at the New York Y.M.H.A. Recent engagements have been at Massey Hall, Toronto; the Brooklyn, N. Y., Academy of Music; for the U.S.O. under the auspices of the American Youth Congress; with Dean Dixon and his orchestra in the Tchaikovsky concerto; on a program for British War Relief at the home of M. Lincoln Shuster; with the Baron Sinfonietta at Bayville, L. I. in Bach and Saint-Saens numbers; with the Radio City Music Hall Orchestra under Erno Rapee over NBC, in Strauss' Burlesk; and in a Russian war relief program at the Brooklyn Academy.

Aranyi Soloist with Beecham During Western Tour

Francis Aranyi, concertmaster of the Seattle Symphony Orchestra, has given two recitals this season in Seattle. His engagements also include an appearance as soloist in the Mozart D major Concerto with the Seattle Symphony Orchestra, Sir Thomas Beecham, conducting. During January Mr. Aranyi toured in the West.

Florence Reed Featured in All-Television Play

Florence Reed was featured in the first all-television presentation of a dramatic play, Suspect, on Jan. 30 over NBC. On Feb. 1 she was again guest over WEAF-NBC on Grand Central Station. She also did four consecutive broadcasts in a play.

Levey Rejoins Hart House Group

James Levey, violinist, after several weeks spent in the United States, has rejoined the Hart House String Quartet for a coast-to-coast tour. The usual Spring Festival will be given at Hart House, the University of Toronto, in May.

ANGELA WESCHLER will present her private piano pupils as well as those from the New York College of Music in three recitals this season. A miscellaneous program will be given at the MacDowell Club on Feb. 8. The second recital in March will be held at Steinway Hall and the program will be all-Schubert. The final program in April will be made up of all-American compositions.

Photo by Larry Gordon

A GROUP AT THE PARTY FOR THE COLUMBIA CONCERTS, INC., STAFF, given by Bidu Sayao, soprano of the Metropolitan Opera at the Copacabana. Left to right around table are Leverett Wright, Althea Hoffman, Craig Hutchinson, Ben Lobdell, Mrs. Boris Sokoloff, Boris Sokoloff, Margaret Walters of the Musical Courier, and Steven Kennedy, baritone.

Porgy and Bess Revived

(*Continued from page 32*)

one description that has been applied. There is really little use in splitting hairs; if some people wish to see in it a folk opera so much the better (or the worse) for them. To those who do not find it necessary to go in for "arty" distinctions Porgy and Bess is a boisterous and rowdy theatrical hodge-podge, steeped in local color and abundantly trimmed with Gershwin music. For those who enjoy Gershwin music it must be grand entertainment. Those who, like the present writer, do not had best stay away from it. If they go, anyway, they should be prepared for much screaming, wailing, chanting of spirituals, song hits with all sorts of derivative seasonings and other decorations of the sort.

There is no room here to pick out each of the remarkable individual impersonations from the stunningly lifelike and unified ensemble. Conspicuous above all else are the performances of Todd Duncan, in the part of the cripple Porgy, and of the well-graced Anne Brown, whose singing and acting of Bess are memorable. Avon Long, as the cocaine dispensing dandy, Sportin' Life, really deserves a chapter to himself. Harriett Jackson, in the relatively small part of Clara, makes known a warm and lovely voice. Certain thumbnail character sketches, including types like the Strawberry Woman and the Crab Man, are among the high spots of the teeming canvas.

Over the orchestra presides Alexander Smallens, with all his usual fire and contagious spirit.

Trio Heard at Junior League

Yella Pessl, harpsichordist, Rene Le Roy, flutist, and Janos Scholz, cellist, gave the third concert, on Jan. 14 in the series of the Junior League at their New York clubhouse. A sonata by Bach for flute and figured bass found Miss Pessl improvising. She also played works of Bach, Vivaldi, Couperin, Morley, Farnaby and Scarlatti, the program concluding with a trio by Le Clair. Olin Downes gave a talk on the harpsichord.

Photo by Bruno of Hollywood

ANNE BROWN

Wheeling Symphony Drive Exceeds "All Expectations"

WHEELING, W. VA.—Now in its thirteenth season, the Wheeling Symphony Society gave the first of its scheduled five concerts recently. Clara Ceo, pianist, formerly of this city, was soloist in the second concerto of Saint-Saëns. Antonio Modarelli, conductor, plans to present this year as novelties McDonald's Santa Fe Trail and his own tone poem, Unto the Hills. Four Young People's Concerts are scheduled.

Mrs. Gibson Caldwell founded the orchestra, which is supported by sponsorship, subscriptions and the sale of tickets. The Mayor proclaimed the week of Sept. 7 as Symphony Week, when a drive was conducted. The response far exceeded all expectations of the board.

Other concerts will be on Feb. 25 and April 15.

CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

THURSDAY, FEB. 5

Philharmonic-Symphony Society, Carnegie Hall (E)
Maria Maximovitch, soprano, Carnegie Chamber Music Hall (M)
Edward Vito, harpist, Town Hall (E)
Mozart String Sinfonietta, Ruth Kisch-Arndt, contralto, Carnegie Chamber Music Hall (E)

FRIDAY, FEB. 6

Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, FEB. 7

Gerald Tracy, pianist, Town Hall (A)
Alexander Brailowsky, pianist, Carnegie Hall (A)
Francis Flanagan, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, FEB. 8

Philharmonic-Symphony Society, Carnegie Hall (A)
Shirley Fischler, violinist, Carnegie Chamber Music Hall (A)
New Friends of Music (Artur Schnabel, pianist) Town Hall (5:30)
Anton Rovinsky, pianist, Town Hall (E)
New York City-WPA Orchestra, Carnegie Hall (E)
Ora Hyde, soprano, Town Hall (A)

MONDAY, FEB. 9

Doda Conrad, basso, Miecio Horszowski, pianist, Town Hall (E)
A Cappella Choir of Capital University (Columbus, O.), Carnegie Hall (E)
10th Annual recital of the Thomas Negro Composers's Study Group, Carnegie Chamber Music Hall (E)

TUESDAY, FEB. 10

Louise Doschek, pianist, Town Hall (A)
Signe Sandstrom, cellist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)
Mary Frances Ryan, pianist, Steinway Hall (E)
Dorothy Ortan, soprano, Harry Shub, violinist, Barbizon Recital Hall (E)

WEDNESDAY, FEB. 11

Grace Moore, soprano (Town Hall Endowment Series) Town Hall (E)
Vytautas Bacevicius, composer-pianist, Carnegie Hall (E)
Arnold Eidus, violinist, Carnegie Chamber Music Hall (E)

THURSDAY, FEB. 12

Maria Maximovitch, soprano, Carnegie Chamber Music Hall (M)
Philharmonic-Symphony Society, Carnegie Hall (E)
Municipal Opera Association, Carnegie Chamber Music Hall (E)

FRIDAY, FEB. 13

Philharmonic-Symphony Society, Carnegie Hall (A)
Boston Symphony, Carnegie Hall (E)
Emanuel Vardi, violist, Town Hall (E)
Nathan Hieger, violinist, Carnegie Chamber Music Hall (E)

SATURDAY, FEB. 14

Boston Symphony, Carnegie Hall (A)
Rey De La Torre, guitarist, Auspices Asociacion Cultural Inter-Americana, Town Hall (A)
Second Festival of Jewish Arts, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, FEB. 15

Philharmonic-Symphony Society, Carnegie Hall (A)
Maude Runyan, mezzo-soprano, Town Hall (A)
New Friends of Music (Budapest Quartet), Town Hall (5:30)
Yale Glee Club and Jane Pickens, soprano, Town Hall (E)
New York City-WPA Orchestra, Carnegie Hall (E)
Peggy V. Taylor, dancer, Carnegie Chamber Music Hall (E)

MONDAY, FEB. 16

National Orchestral Association, Carnegie Hall (E)
Hinda Barnett and George Robert, sonata recital, Carnegie Chamber Music Hall (E)
Stanley Need, pianist, Town Hall (E)

TUESDAY, FEB. 17

Sylvia Smith, pianist, Town Hall (E)
Nathan Milstein, violinist, Carnegie Hall (E)
Marie Powers, contralto, Frederick Schweppe, tenor, Barbizon Recital Hall (E)

WEDNESDAY, FEB. 18

Yehudi Menuhin, violinist, Carnegie Hall (E)
Alfred Mirovitch, pianist, Town Hall (E)

THURSDAY, FEB. 19

Margaret Clark Hall, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Eugene Marki, violinist, Carnegie Chamber Music Hall (E)

FRIDAY, FEB. 20

Camilla Wicks, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
Alexander Borovsky, pianist, Carnegie Hall (E)
Bella Reine, dance mime, Carnegie Chamber Music Hall (E)

SATURDAY, FEB. 21

Philharmonic-Symphony Society, Carnegie Hall (M)
N. Y. Philo Celtic Society Concert, Carnegie Chamber Music Hall (E)
Wanda Landowska, harpsichordist, Town Hall (A)
Helen Techner Tas, violinist, Town Hall (E)

SUNDAY, FEB. 22

Philharmonic-Symphony Society, Carnegie Hall (A)
Winifred Watson, soprano, Town Hall (A)
New Friends of Music (Budapest Quartet and Rose Bampton, soprano) Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (E)
Karola Muller, violinist, Town Hall (E)
John Pappadulis, tenor, and Eleanor Walter, soprano, Carnegie Chamber Music Hall (E)

MONDAY, FEB. 23

Philharmonic-Symphony Society of New York-Young People's Concert, Town Hall (A)
Luboshutz and Nemenoff, duo-pianists, Carnegie Hall (E)
Alexander Suwalsky, violinist, Town Hall (E)

TUESDAY, FEB. 24

Philadelphia Orchestra, Carnegie Hall (E)
Astrid Fjelde, soprano, and Alice Blengeli, pianist, Barbizon Recital Hall (E)

WEDNESDAY, FEB. 25

Joseph Szigeti, violinist, Carnegie Hall (E)
Robert Goldsand, pianist, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Music Hall (E)

THURSDAY, FEB. 26

Philharmonic-Symphony Society, Carnegie Hall (E)
Maurice Eisenberg, cellist, Town Hall (E)
Sarah Gorby, soprano, Carnegie Chamber Music Hall (E)

FRIDAY, FEB. 27

Philharmonic-Symphony Society, Carnegie Hall (A)
Dr. Jerome Gross, violinist, Town Hall (E)
Dance Recital Benefit Russian War Relief, Carnegie Hall (E)
Henri Deering, pianist and Mischa Elzon, violinist, Carnegie Chamber Music Hall (E)

SATURDAY, FEB. 28

National Orchestral Association, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Marion Lorraine—"The Voice of Freedom," Town Hall (E)

SUNDAY, MARCH 1

Philharmonic-Symphony Society, Carnegie Hall (A)
Maria Kurenko, soprano, Town Hall (A)
New Friends of Music (George Szell, conductor, Frances Blaisdell, flutist, Carlos Salzedo, harpist) Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (E)
Henri Mondi, baritone, Town Hall (E)
Esther Jacobson, soprano, Carnegie Chamber Music Hall (E)

MONDAY, MARCH 2

Henri Temianka, violinist, Town Hall (E)

TUESDAY, MARCH 3

Anna Antoniades, pianist, Carnegie Hall (E)

WEDNESDAY, MARCH 4

Jascha Heifetz, violinist, Carnegie Hall (E)
Alice Eaton, pianist, Carnegie Chamber Music Hall (E)
Rene Le Roy, flutist, Marjorie Call Salzedo, harpist, Carlos Salzedo, harpist, Janos Scholz, cellist, Bernard Wagenaar, composer-pianist, and a Chamber Orchestra of 20 Musicians, Town Hall (E)

THURSDAY, MARCH 5

Philharmonic-Symphony Society, Carnegie Hall (E)

Grainger to Conduct and Give Piano Recitals

Mrs. Antonia Morse, manager of Percy Grainger, announces that his 1942-43 tour begins in October. From Feb. 20 to March 20, 1943, Mr. Grainger's appearances take him from coast to coast. Next summer he again goes to Interlochen, Mich., to conduct the band. Mr. Grainger will give a piano recital at Northwestern University and conduct the school band in concert.

Melchior Sings 78th Lohengrin in New Costumes

Lauritz Melchior sang his 78th Lohengrin when he appeared for the first time in the part this season at the Metropolitan on Jan. 9. Melchior's debut in the role was made in 1927 in Hamburg. Marking the anniversary, the tenor had new costumes designed and executed by John Fredericks. Melchior has sung 200 Siegfrieds, 120 Tannhausers, 152 Siegmunds, 181 Tristans and 60 Parsifals during his career.

Vardi to Present Viola Recital at Town Hall

Emanuel Vardi, violist, will be heard in Town Hall on Feb. 13. When Mr. Vardi played his debut recital last season it was the first all viola recital in Town Hall in 20 years.

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Baltimore Music Devotees Extend Warm Reception to Opera and Stars' Visits

By Gustav Klemm

BALTIMORE, MD. — With John Charles Thomas as guest star, the Baltimore Civic Opera Company, Eugene Martinet, director, presented an entire week—eight performances—of the perennially popular Blossom Time at the Maryland Theatre. Audiences were large and enthusiastic, and the highly successful engagement gives convincing proof of the firm hold this operatic group has on local interest when one considers the prices charged ($3.30 top) and the fact that this country had just declared war on the Axis powers a few days earlier. What's more, it was the week before Christmas which, with Holy Week, ranks as one of the worst weeks of the year in show business. Success, in the face of such box-office opponents, is a just cause for jubilation.

Mr. Thomas, as the gentle Schubert, gave an impressive accounting. His Once to Every Heart, written especially for his use, stopped the show in the second act. Encores on the opening night were so generous that the final curtain fell around midnight. Mary Lida Bowen, featured in the production of recent years, appeared as Mitzi. Her demure graces were in sharp contrast to the dashing gestures of Ruth Rollins Stieff as Bellabruna. Edbert Kershaw Ruhl did nicely as Baron Schober. J. Hyland Kuhns, a favorite of Paint and Powder Club days, was a suave Count Scharntoff and A. Russell Slagle walked off with the comedy honors as the "sussspicious" Mr. Kranz.

Joseph Tushinsky, imported to conduct the sizable orchestra, Klemm kept the volume to such a low level that it was often barely discernible. The production was staged by Alonzo Price, who appeared in the last act for a bit of amusing dramatics. The rest of the cast included Leigh Marriott Martinet, Robert Rowe Covington, Albert Hall, G. Ferd Medinger, Jr., Joann Mastracci, Marilyn Grace Hook, Eva De Luca, W. Ralph Schroedl, John R. Fisher, Carroll W. Ruhl, Dorothy C. Unger, Frances Rankin, Mary Reynolds and Mary Kathryn Martinet.

Those popular favorites, the Don Cossack Chorus, under the diminutive Serge Jaroff, returned under the veteran concert manager, William A. Albaugh. A comfortably filled Lyric greeted this group in Russian music that started with religious items and ended with gay folk songs. Applause was plentiful and there were a number of encores.

Peabody Recitals

The Peabody Friday Afternoon recitals continued with Claudio Arrau, noted Chilean pianist, who gave a highly creditable account of himself. His program was good and he dispatched it with amazing brilliance. The following week's artist was Frank Gittelson, a member of the Peabody violin faculty. He touched interpretive peaks in the Mozart Concerto in D major, No. 4, his feathery, sparkling bow working wonders with this exquisite item. Closing with a group of charming shorter pieces by Erich Korngold, Mr. Gittelson was forced to add encores. Austin Conradi, also of the Peabody, played for him in the Franck sonata, the remainder of the program's accompaniments being played well by Marie Hogan.

Yves Tinayre, baritone, was presented at the Peabody Conservatory of Music Concert Hall under the auspices of the Bach Club. With Harrison Potter alternating capably at piano and organ, plus the assistance of two violinists, Vivienne Cordero Conn and Katherine Whitelock, for his closing cantata, Mr. Tinayre brought before his audience unfamiliar compositions of much beauty. He also gave a group of exquisite art songs, including the entire Fêtes Galantes by Debussy.

C. C. Cappel continued his series of attractions at the Lyric, presenting Ruth Draper. Aside from the fact that some sketches are too long, Miss Draper continues to amaze with her artistry and keen knowledge of human foibles.

Orchestral List

Stanley Chapple, appearing for the first time as regular conductor of the Peabody Conservatory Orchestra, presented a delightful, interesting, well-balanced program for the opening of the group's thirty-fifth season. Opening with the Brahms Academic Festival Overture and closing with the rhythmic Capriccio Espagnol, the orchestra made pauses for Mozart's D Major Symphony and the exquisite Delius excerpt from The Village Romeo and Juliet, The Walk to the Paradise Garden. Martha Svendsen, pianist, and Frank Whitmore, bass, were the student soloists.

Lillian Powell Bonney gave a reception in honor of Ira Hirschmann in anticipation of the All-Mozart program to be given here at the Lyric in March by the Friends of Music Orchestra under Fritz Stiedry. Mr. Hirschmann is still another Baltimore boy who made good in music by approaching it through advertising channels.

With Laurence Petran as commentator, the Baltimore Music Club presented a program of Pan-American Music, the assisting artists being Elizabeth Rowland Davis, pianist; Elso Baklor, soprano; and Robert Beam, tenor. Interesting items were collected by Mr. Petran for the program, many of the Latin-American countries being represented by musical ambassadors whose language one could easily understand.

Little Rock, Ark., Reports "Substantial Increase"

LITTLE ROCK, ARK.—Four concerts have been arranged for the early part of the 1942-43 season by Mrs. Frank Vaughan, manager of the Metropolitan Musical and Dramatic Attractions.

Mrs. Vaughan reports a "substantial increase" in concert attendance last season leading to her expectation of "a continual growth of interest" in this city.

Already scheduled are programs by Oscar Levant, pianist; Grace Moore, Metropolitan Opera soprano; Albert Spalding, violinist; and the St. Louis Symphony Orchestra.

Beaumont Group Absorbs Tax in Expanding Series

By EOLA HEARN

BEAUMONT, TEX. — Beaumont Music Commission launched its most ambitious season when Risë Stevens, mezzo-soprano of the Metropolitan Opera, presented a concert in City Auditorium.

Miss Stevens was the first of five artists to be heard in four concerts sponsored by the Commission. Others are: Lawrence Tibbett, on Feb. 23; Jascha Heifetz, Feb. 25, and Vronsky and Babin, duo-pianists, who appear April 20. Concerts are given at nominal fees.

The Commission annually fills the City Auditorium, seating 2,400. All members from Mrs. Beeman Strong, president, on, serve without pay. The Federal tax on entertainments has been absorbed by the Commission.

San Antonio Friends of Music Express "Confidence"

By ELIZABETH A. DEVOE

SAN ANTONIO, TEX.—Our problem in the deep Southwest is to make it possible for our patrons, some of whom sometimes come from as far as 300 miles away, to attend the concerts with the least possible difficulty. Based on the results of World War I, it is only reasonable to expect that music and lectures will keep their place as a necessity.

The Friends of Music Concerts next season, we are hoping, will include an opera presentation, the Ballet Theatre and Fritz Kreisler. These bookings are not definite but, with other attractions of like merit, we hope to make up a series that will be as attractive as anything we have ever put on. And I am sure the public will respond.

Princeton Series Continues

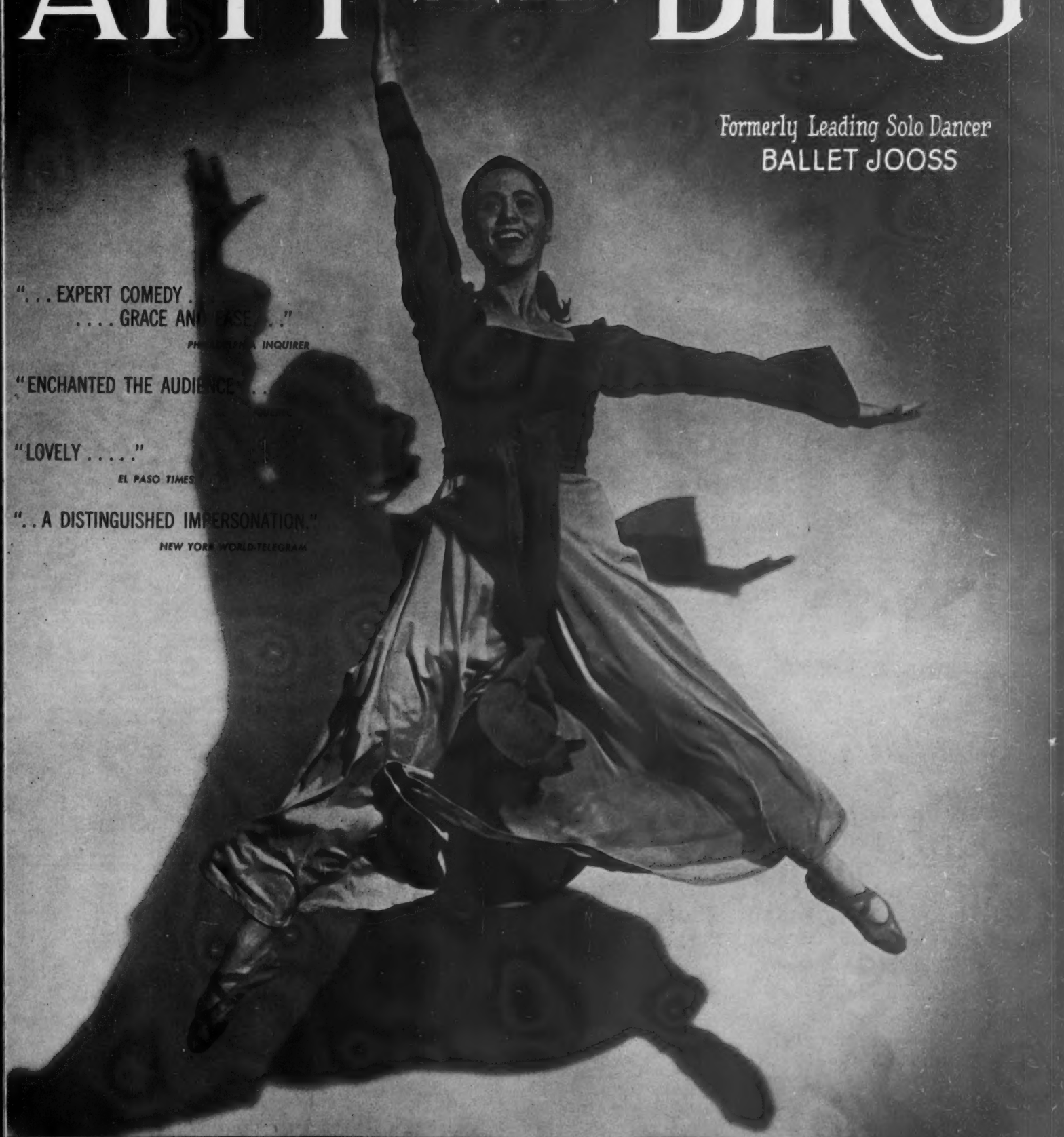
PRINCETON, N. J.—The Princeton University Concerts plans to continue the subscription series without increasing prices, according to Mrs. W. U. Vreeland, treasurer. The Budapest String Quartet will appear as formerly in November and March. Other plans are not completed.

Photo by Bruno of Hollywood, N. Y.

VIRGINIA MORLEY and LIVINGSTON GEARHART,

duo-pianists, have joined the list of artists under the management of Columbia Concerts, Inc.

ATTY VAN DEN BERG



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Louisville Notes 15 Per Cent Gain

Louisville Civic Orchestra and Chorus to Give Oratorio

By MARY JANE JESSE,

Manager, Louisville Civic Arts Association

LOUISVILLE, KY.—A 15 per cent increase over last year resulted in this year's drive for patrons of the Louisville Civic Arts Association, sponsor of the Louisville Civic Orchestra. The orchestra launched its fifth season with Josef Lhevinne, pianist, as soloist on Nov. 5. Approximately 2,000, the largest audience in four years, heard the concert in the Memorial Auditorium.

Both the orchestra and the Louisville Chorus are under the baton of Robert S. Whitney, who combined all his forces on Dec. 8 to present Bach's Christmas Oratorio. Other concerts will be on Feb. 9 when Susanne Fisher, Metropolitan Opera soprano, assists and on March 23 when the winner of the Kentucky Federation of Music Club's piano competition, Doris Davis, is soloist. The chorus and orchestra again combine for a concert on April 20.

In addition to the regular series, the ensemble of 65 musicians will continue the Making Music Series inaugurated last year. This comprises four programs, all free, given for school children. Incidentally a noticeable increase was shown this year in the sale of student tickets for the regular series.

Gustave Breaux is president of the board of directors and the writer is the business manager.

Northern Ky. Symphony Orchestra Heard with Chorus

COVINGTON, KY.—The Northern Kentucky Symphony Orchestra, conducted by Fritz Bruch, cellist, and member of the Cincinnati Symphony, is proceeding with its season as in the past nine years. The annual winter concert was given recently at the High School Auditorium, Newport, Ky., seating 1,800 people. Ruth Foertmeyer, youthful local coloratura soprano, recent winner of the Ohio Federation of Music Clubs contest, will be soloist. The annual spring concert takes place in May, with Virginia Wiggers, local pianist, assisting.

The orchestra is a civic-recreational project supported by donations of the the Orchestral Society. All concerts are open to the public. Local talented musicians and students form the personnel of 55. Mr. Bruch also conducts the People's Chorus, an auxiliary of the orchestra, which participates in the spring concert. All Committees and personnel volunteer their services. Pauline Thurston Bruch manages the orchestra and chorus.

MIRIAM WINSLOW and FOSTER FITZ-SIMONS in Saturday Night, a dance set to David Guion's arrangement of the old American reel tune, The Arkansas Traveller.

Lexington College Group Plays at State Celebration

LEXINGTON, KY. — The Salon Orchestra of the Department of Music at Transylvania College, consisting of 35 members, offered its first concert of the season on Dec. 10 under the acting-directorship of James E. Kovach with Robert Bernauer, baritone, of the Juilliard School of Music, as soloist. The A Cappella Choir, which gave its first formal concert on Jan. 21, will tour on fifteen Sunday nights to churches in nearby towns, and will spend a week in Ohio, Indiana and Kentucky from March 29 to April 11.

The annual feature of the music department is the Pioneer Music Festival early in May, in which each organization of the department offers a concert on consecutive evenings. The Choir and the Salon Orchestra will combine performances in a presentation of Gilbert and Sullivan's Patience during the festival. The Concert Band is also scheduled for a performance at the Sesquicentennial Celebration of the State of Kentucky in June.

Charleston String Symphony in Handel Performance

CHARLESTON, S. C. — The Charleston String Symphony, in its sixth year, has become a full symphony orchestra and plans three pairs of concerts instead of the usual three single events. The orchestra will participate in Messiah by Handel with a chorus of 200. The schedule calls for production of at least one opera.

The orchestra is conducted by Charles Blackman, for the past ten years associated with the National Orchestral Association. There will be a soloist at each concert, the first being Martin Zwick, clarinetist of New York. The number of subscribers has increased by 80 per cent since the first season. Concerts are given in Memminger Auditorium, seating 1,000.

Since its inception the Charleston String Symphony has been under the management of Maud Winthrop Gibbon. The board of directors is headed by Mrs. Henry Rutledge Buist as president, with E. Milby Burton and Dr. William H. Frampton as vice-presidents.

Charlotte Symphony in 11th Season

CHARLOTTE, N. C.—The Charlotte Symphony Orchestra is a non-profit organization founded 10 years ago by Guillermo S. De Roxlo, its present musical director and conductor, in order to create a better understanding for good music. All the players, professionals, or not, give their services free.

Now in its 11th season, the orchestra of 65 players plans to give 6 concerts in Charlotte and some extra ones in nearby towns. The season opened on Oct. 17, presenting as soloist Oscar Shumsky, violinist. Other dates include Feb. 13, March 27 and May 8. Beal Hober, soprano, will appear at one of the later events. All are given in the large Armory Auditorium.

The business manager is J. Spencer Bell. Mrs. R. A. Dunn is honorary president, and Mrs. R. S. Abernethy, jr., the secretary-treasurer.

Columbia, S. C., Plans Festival

COLUMBIA, S. C.—The Southern Symphony Orchestra, the only fully professional, all-union orchestra south of Washington, will open its 1942 season on Feb. 23. Still under the direction of Hans Schwieger, the approaching symphony season is stated to have the brightest prospects for success since its inaugural concert in 1940.

The soloist for the opening concert will be Richard Crooks. Other soloists engaged are Lauritz Melchior, Zino Francescatti, Agnes Davis, Ernest McChesney, Anna Kaskas and Lansing Hatfield.

Season ticket sales for the ten concerts presented in Columbia this year are equal to last year's, and with 50,000 soldiers in nearby Fort Jackson, the Symphony management anticipates a sold-out house for every performance.

In addition to the regular concerts, an experiment will be tried this year by giving popular symphonic programs at the popular price of 35 cents. All tickets in the house will be sold at this price, with no reserved seats. Columbia's Township Auditorium has a seating capacity of 3,500.

The Southern Symphony Orchestra has brought considerable publicity to Columbia. Two national broadcasts over the NBC chain and an article in The Saturday Evening Post about its origin and development have focused attention on this musical capital of the South.

The climax of the season will be reached on March 27 and 28 with a two-day festival. In addition to professional soloists, the festival will feature a State-Wide College Chorus drawn from the glee clubs of fifteen colleges and universities in South Carolina and the superbly trained Columbia Choral Society composed of 150 singers.

In addition to these concerts in Columbia the Southern Symphony will again go on tour, giving concerts in many sections of the state and also outside of the state for the first time, to North Carolina and Tennessee.

Univ. of Louisiana Gives Concerts to 5,000

UNIVERSITY, ALA.—With a highly successful 1941-42 season, the concert course sponsored by the music department at the University of Alabama is expected to surpass even those figures in 1942-43 according to William A. Vogel, director.

"Concerts are held in an auditorium seating over 5,000 and are practically sold out," Mr. Vogel said and audiences seem "to favor established names." Lawrence Tibbett, Metropolitan Opera baritone, will headline the new course. In point of popularity, singers and orchestras are preferred he stated.

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(Everything above quoted verbatim from PM, New Yorker, World-Telegram, Herald-Tribune, Post and other leading New York and Metropolitan newspaper reviews—Clippings may be had on request.)

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"Miss Pauly sang with such intensity and enthusiasm that her work never lost its hold on the attention."

New York Times, Dec. 29, 1941

"She achieved tones of such beauty, it would be worth traveling some distance to hear for its uninhibited vibrancy."

N. Y. Herald Tribune, Dec. 29, 1941

"The intensity of Rose Pauly's singing, that concentration which comes to its full flowering in her interpretation of Strauss's Elektra."

N. Y. World-Telegram, Dec. 29, 1941

"Interesting program, artistic, personal way Miss Pauly performed it."

New York Post, Dec. 29, 1941

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PIANIST

With notable digital deftness, Chavchavadze's playing has ample vitality and momentum. Taste and discernment characterized his dynamic playing.—*New York Herald-Tribune*

Chavchavadze is a capable technician. His primary concern is for clear, well-articulated playing.—*Boston Morning Globe*

Chavchavadze's playing marked by flawless brilliance, intense sincerity and fervor.—*Toronto Globe & Mail*

Appearing with the Civic Orchestra in the Grieg Concerto, Chavchavadze gave a performance of the greatest beauty, with the whimsical poetry, the picturesque flair for phrasing that went straight to the heart of the score.—*Chicago Sun*

Scored a distinct triumph. His recital was one of the most exciting events here in years.—*Vancouver Sun*

Chavchavadze's pianistic technique is brilliant, fiery and dramatic. It is poetic in the Byronic sense.—*San Francisco Chronicle*

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PIERRE LUBOSHUTZ and GENIA NEMENOFF, duo-pianists, have fulfilled 291 engagements in 180 cities in their sixth season. Thirteen New York appearances, 18 broadcasts, and solo appearances with the Boston Symphony under Koussevitzky San Francisco Symphony with Monteux, and National Symphony under Hans Kindler, have been among their bookings.

Detroit Symphony Looks to Next Season

By DOROTHY HALSTEAD

DETROIT.—With the announced elimination on March 1 of the Ford Sunday Evening Hour, which featured players of the Detroit Symphony Orchestra, plans for the remainder of the season of the ensemble are being centered on the local concerts. This, however, will not mean the end of musical activities here, for other programs are listed.

In the meantime, the Symphony is fulfilling a busy season in the Masonic Temple. The complete schedule includes fourteen Thursday night concerts, six matinees, eight popular priced Saturday nights, and six Saturday morning concerts for young people.

Conductors for the regular concerts are Bruno Walter, Howard Barlow, Burle Marx, Victor Kolar, Sir Thomas Beecham, Reginald Stewart, Tauno Hannikainen, Désiré Defauw and Herman Adler. Guest soloists appearing on this series are Joseph Victor Laderoute, tenor; Elsie Houston, soprano; Sergei Rachmaninoff, pianist; Helen Traubel, soprano; Betty Humby, pianist; Adolf Busch and Ilya Schkolnik, violinists.

Victor Kolar conducts both the Saturday morning and Saturday night concerts. On the young people's program he has for his guest artists, Edith Rhetts Tilton, lecturer; Seymour Lipkin, pianist; Betty Martin, soprano; and Sigurd Rascher, saxophonist. Featured artists on the "Pops" are Storm Bull, Sidney Foster and Bendetson Netzorg, pianists; Beal Hober, soprano; Georges Miquelle, cellist; Joan Fields, violinist; Frederick Jenck, baritone, and Mr. Rascher, saxophone.

Special attention is being given to American composers; those having their works played this season are Charles Wakefield Cadman, Walter Piston, Henry Cowell, Leo Sowerby, Charles Griffes, John Powell, George W. Chadwick, and the Oklahoman Indian, Jack Frederick Kilpatrick.

Allied Music Festival

A gala Allied Music Festival will be presented. An all-British program will be given on Feb. 24; an all-Russian list on Feb. 26; and an all-American program on Feb. 28. The concerts will be presented in the Masonic Temple and the assisting artists include Alec Templeton and Oscar Levant, pianists; and Dorothy Maynor, soprano.

Conductors will include Efrem Kurtz, André Kostelanetz and Victor Kolar. Georges Miquelle, first cellist, will be soloist at the Feb. 21 concert, with Herman Adler conducting the orchestra. Mr. Miquelle is listed for a solo recital on March 19.

Pro Musica will present Elsie Houston, Brazilian soprano, on March 27 at the Detroit Institute of Arts. Native Brazilian songs will be featured on her program.

Pro Musica and the Tuesday Musicale will sponsor a concert on March 20 by the WPA Symphony Orchestra under the baton of Valter Poole. A piano concerto by a local composer will be premiered on this occasion. The Detroit Bohemians will be in charge of the final Saturday night Pop concert on March 7, with compositions of Detroit composers as the highlight of the program.

The current rumor is that plans are being made for a twenty-one week season for the Detroit Symphony, during 1942-43.

ROBERT W. MORSE, organist, is being heard in a series of 12 recitals in St. John's Episcopal Church, New York City.

25% Jump in Lewisburg Ticket Sale

By JUNE ELSON,
Director, Fine Arts Department, Greenbrier College

LEWISBURG, W. VA.—The season ticket sale for the 1942 concert series is about 25 per cent greater than for this year. Artists will be booked during the summer when the student enrollment for next year will be known more definitely. Students, however, do not purchase tickets as this is part of their activities and they are obliged to attend. Young American artists are presented.

NORA CONKLIN

in her New York Debut Recital

Wins Prediction that she will

"TAKE HER PLACE AMONG THE DISTINGUISHED CONTRALTOS OF THE DAY"

Photo by De Bellis, N. Y.

A debut of unusual promise was made by Nora Conklin. Her voice is an exceptionally fine one, rich and warm in texture, of great volume when employed full strength, and of good range. **There is no reason why she should not take her place among the distinguished contraltos of the day. . . . disclosed an admirable sense of style** and her florid singing was appropriately light in weight and clean cut. Miss Conklin may grow to be an artist of genuine distinction.—*Jerome D. Bohm, New York Herald-Tribune*

Miss Conklin did some of her best work of the evening in the opening number, Handel's "Si tra i ceppi," in which the **rich, meaty timbre of her voice** showed to advantage.—*J. B., New York Evening Post*

A rich and promising voice was disclosed by Nora Conklin, a Canadian contralto. Her scale was a good one and her tones . . . had an **unusual fullness and warmth.**—*New York Sun*

Miss Conklin, disclosing a **large and attractive voice,** gave **intelligent readings** of pieces by Handel, Beethoven, Brahms, Hugo Wolf, Faure, Pierne, Poldowski and others.—*New York World-Telegram*

The young singer has a fine voice. It has **ample volume and range** and it is **rich and velvety in quality.** In addition she has the true singer's pleasure in singing and a fund of warm, human emotion.—*R. P., New York Times*

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New Jersey Centres Prolific in Concerts

By DOUGLAS HART

NEWARK, N. J.—The Griffith Music Foundation is giving auditions this year to music students, awarding merit keys to those receiving a rating of over 75 per cent. The auditions will be arranged in Junior, Intermediate, Senior, and Artist classes, grading made on the basis of achievement rather than age. The awards will be given in all instruments, singing, composition, music appreciation and history, and in certain specialized fields. Those teachers entering five winning pupils will receive certificate awards.

A forum for private music teachers was held by the Griffith Music Foundation, Jan. 19, in the Griffith Auditorium. The discussion concerned the effect of the war on private teachers, solutions of the problem, and the best means for teachers to serve in civilian defense.

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NORTH HACKENSACK, N. J.—Dr. John Warren Erb, director of instrumental music at the N. Y. U. School of Education, and professor of music at Lafayette College, addressed the Bergen County Music Supervisors and Teachers Association, Jan. 21. Dr. Erb is also the director of the National Federation of Music Clubs Chorus, and guest conductor of the Pennsylvania All-State Orchestra and Chorus for 1942.

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ENGLEWOOD, N. J.—Paul Robeson, bass-baritone, and Clara Rockmore, theremin-ist, appeared at the Plaza Theatre, Jan. 28, under the auspices of the Englewood Youth Federation.

The Southernaires, quartet of negro singers, presented programs during the week of Jan. 5, at 11 high schools and colleges in northern New Jersey. This is the second step in the co-operative plan, by a joint school committee, to provide better assembly programs. It is assisted by the Griffith Foundation.

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ORANGE, N. J.—The New Jersey Orchestra, conducted by Frieder Weissmann, gave their first concert in Orange, Jan. 12, and the next, Jan. 13, in Montclair. This orchestra, founded by Russell B. Kingman, is now in its twentieth year.

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JERSEY CITY, N. J.—Josephine Antoine, soprano, was the soloist with the Jersey City Philharmonic Symphony, Jan. 9 at Henry Snyder High School, J. Randolph Jones conducting. The orchestra presented Lamar Stringfield's symphonic ballad, "The Legend of John Henry," conducted by the composer.

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TENAFLY, N. J.—Eivin Bjornstad, tenor, gave a recital of sacred songs at Tenafly H. S., Jan. 14 under the auspices of the North Jersey Young People's Rallies.

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RED BANK, N. J.—The Thursday Morning Choral will give its usual two concerts next season, Dec. 2, 1942 and Apr. 28, 1943, and will engage a guest artist for each event. Willard Sektberg is the conductor, and Mrs. Thomas McCintock, president.

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EAST ORANGE, N. J.—The Choristers Glee Club presented its first concert of the season, Dec. 10, Romley Fell conducting, Raymond Young, guest pianist, and Harry Thurber, accompanist. T. Richard Rieder, tenor, is president.

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RIVER EDGE, N. J.—Shirley Sinclair, soprano, was the guest soloist of the Kenwood Glee Club, recently, at Roosevelt School, Ralph Stoughton conducting. This club has lost 3 members due to the defense program.

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HACKENSACK, N. J.—The final concert of the Amphion Glee Club will be given Apr. 23, at State Street School, the program stressing American folk songs and negro spirituals. Westervelt Romaine, director, reports a loss of 15 members due to the draft.

• • •

TEANECK, N. J.—The Teaneck H. S. A Cappella Choir, May 5, at the H. S. auditorium, will feature a new arrangement by its director, Westervelt Romaine, entitled Saga of American Folk Music.

• • •

NEWARK, N. J.—High school students numbering 500 participated in the All-State High School Symphony and Choral concert at the Mosque Theatre. Elsie C. Mecaskie of Atlantic City, J. Frederick Muller of Summit, and Herman Toplansky of Elizabeth conducted. This is the fourth year that the concert has been given at the Mosque, to defray expenses of the non-profit annual Atlantic City performance.

• • •

KEARNY, N. J.—Ralph Errolle, tenor, was the soloist for the West Hudson Symphony, Ugo Carano conducting. Errolle, formerly of the Metropolitan, became director of the Civic Opera Company of Newark, featuring standard opera in English. On this program he sang M'Appari from Martha in English. The orchestra, organized in 1939, has the largest subscription of any amateur orchestra in the state, numbering 750.

• • •

NORTH HACKENSACK, N. J. — Modena Scoville, of the New York University faculty, addressed the Bergen County Music Supervisors and Teachers Association on Keyboard Harmony, the lecture being illustrated by her students.

• • •

PATERSON, N. J.—Joseph Szigeti, violinist, gave the second recital of the Y Series at East Side High School, the program including Beethoven's Kreutzer Sonata, Andor Foldes at the piano.

• • •

HOBOKEN, N. J.—Yves Tinayre, baritone, presented a program of pre-Bach music at Stevens Institute of Technology. This was the first time the Institute has devoted a mass meeting to music.

(*Please turn to page* 143)

GEORGE PERKINS

RAYMOND

TENOR

Mr. Raymond has a **voice of carrying power,** with resonances and sustaining qualities for graphic interpretation.

Chicago (Ill.) Daily News

George Perkins Raymond disclosed **a voice of considerable beauty and an admirable art in evoking atmospheric effects.**

Philadelphia (Pa.) Inquirer

Mr. Raymond **made an excellent impression,** and the musical taste disclosed in his choice of compositions was commendable.

Philadelphia (Pa.) Eve. Bulletin

Mr. Raymond combines in his singing **intelligent interpretation with excellent diction and delicate shading of tone.**

Indianapolis (Ind.) Star

Mr. Raymond was well received, particularly in a group of Mahler songs. He has **a tenor voice of rather low range and of considerable power.**

Cleveland (Ohio) News

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"Miss Daum brought new loveliness to the role of Marion in Robin Hood. Her rendition of the Forest Song was as fine and flawless as anything ever heard on this stage." *(Post-Dispatch)*

rsonal Representative: **HENRY COX • WILSON-POWELL and HAYWARD** • *444 Madison Avenue, New York*

New York Managers Report Concert Increase

ARTHUR JUDSON,
president of Columbia Concerts, Inc., and Bidu Sayao at a party given by the Brazilian soprano for members of the Columbia Concerts staff.

JUDSON SEES MUSIC NEEDED

Such proverbs as "singing in the dark" and "whistling to keep your spirits up" are natural to people, said Arthur Judson, president of Columbia Concerts, for music has been the backbone of morale.

With high public morale essential to the success of a gigantic war effort, music is needed more than ever he believes. Mr. Judson said that Columbia Concerts, with a roster of 111 musical and dance attractions, will help provide means of solace, stimulus and entertainment to the American people during the most critical period of its history.

"During the last war," stated Mr. Judson, "it was not by accident but by demand that concert booking developed from a small specialized field into a nation-wide business. Music, in a crisis, ceased being a luxury and became a staple of living.

Sacrifices and Adjustments

"The present war will necessitate undreamed of sacrifices and adjustments. The responsibility of each individual will be enormous. Music will lessen the impact, relieve the pressure, provide the 'lift.' Fortunately for American morale, there are no priorities in the arts."

Columbia Concerts reports that bookings for 1942-43 are excellent. Buying is normal, even in the Northwest where the first shock of the war was felt most keenly. Local managers throughout the country are planning to carry on as usual next season, in the belief that America at war—like England at war—will want more and better music.

Problems to be Met

There are, however, several conditions which may interfere with the music business somewhat, said Mr. Judson. Transportation is essential to concert-giving and if schedules are changed or if army transport or freight takes over too many trains, routing artists will become difficult and problematical. Black-outs, in times of emergency, may temporarily interfere with concerts but experience in England has proved that concerts manage to go on. The automobile and tire shortage will have an effect on small communities where music lovers must travel long distances by car to hear a concert. The draft, thus far, has barely touched concert artists although it has left holes in the younger ranks of several symphony orchestras.

On the whole, however, the concert business faces a good year to come, he said. Practically every artist on Columbia Concerts' list is donating his or her services to the government, in addition to filling regular concert dates.

Judson Concert Management Plans

Since Concert Management Arthur Judson was founded in 1915, the careers of many artists have been interwoven with it. Judson artists, whose management has remained unchanged for ten years or more, include the following:

Jascha Heifetz, whose tours have been handled for a dozen years; Nelson Eddy, baritone, now starting another soldout tour; Vladimir Horowitz, pianist; Jose Iturbi, pianist-conductor; Gregor Piatigorsky, cellist; the flutist Georges Barrere; the duo-pianists, Ethel Bartlett and Rae Robertson.

Others associated with the bureau since the inception of their American careers are the Metropolitan Opera singers Bidu Sayao, Risë Stevens, Anna Kaskas, Kathryn Meisle, Charles Kullman, and Lansing Hatfield.

Other singers on the Judson roster are: sopranos Hilda Burke of the Metropolitan, Agnes Davis, Florence Kirk, and Lucy Monroe; mezzo-soprano Edwina Eustis; Metropolitan tenors John Dudley, and Raoul Jobin; young American baritone Edward Roecker and Metropolitan baritone Robert Weede.

The violin list includes Heifetz, Zino Francescatti, Adolf Busch, Anatol Kaminsky, Joseph Knitzer, Arthur LeBlanc and Erno Valasek. The piano list is headed, in addition to Horowitz and Iturbi, by Robert Casadesus, Rudolf Serkin, and Ernest Hutcheson. It includes Eugene List; the Canadian conductor-pianist Reginald Stewart; Ida Krehm, Hilde Somer, and Theodore Paxson.

After filling over 70 dates during 1941-42 in a first season tour, The Marriage of Figaro, Mozart's opera in a stream-lined English version, will be booked again next year. Other "special attractions" in the Judson division are Adolf Busch and Rudolf Serkin in sonata recitals; Robert and Gaby Casadesus, pianists, and the dancer Maria Gambarelli.

Photo by Westhauer

ALFRED H. MORTON,
president, National Concert & Artists Corporation.

Photo by Ray Lee Jackson

O. O. BOTTORF,
president, Civic Concert Service, Inc., and vice president, National Concert & Artists Corporation.

MARKS LEVINE,
managing director of Concert Division and vice president, National Concert & Artists Corporation.

HAENSEL & JONES ADD ARTISTS

The entry of America into active participation in the war has already had a highly beneficial effect on the promotion of music. According to Andre Mertens and Horace Parmelee, heads of Haensel & Jones of Columbia Concerts, Inc.

One of their new artists is Astrid Varnay, twenty-three year old Swedish-American soprano, singing the Wagnerian roles at the Metropolitan Opera in her first appearances on any stage.

Newly come under this management are Kurt Baum, Czech tenor, and Emery Darcy, young American heroic tenor, both of the Metropolitan Opera. The latter won the Metropolitan Auditions of the Air, and has portrayed the role of Phoebus in Bach's Phoebus and Pan in the Metropolitan's recent premiere. Morley and Gearhart, American duo pianists, who appeared in New York recital, on the Pacific Coast and elsewhere since the war brought them home from Europe, are also new.

Additions to List

Special additions to the artist attractions include the joint recital combination of Lauritz Melchior and Astrid Varnay. Miss Varnay, of course, continues available also for solo appearances. Others on the list are: Eleanor Steber, soprano of the Metropolitan; Suzanne Sten, mezzo-soprano; the contraltos, Bruna Castagna (Metropolitan Opera) and Jean Watson; the tenors, Paul Althouse, John Carter, Richard Crooks (all of the Metropolitan) and Robert Marshall; the Metropolitan Opera baritones Norman Cordon, Julius Huehn and Leonard Warren; the pianists, Moissaye Boguslawski, Robert Goldsand, Randolph Hokanson, Mieczyslaw Munz, Guiomar Novaes and Serge Prokofieff; violinists, Paul Makovsky, Henri Temianka, Patricia Travers; 'cellist, Marcel Hubert; harpist, Mildred Dilling; special attractions, Dorothy Crawford in her Original Character

(*Please turn to page* 109)

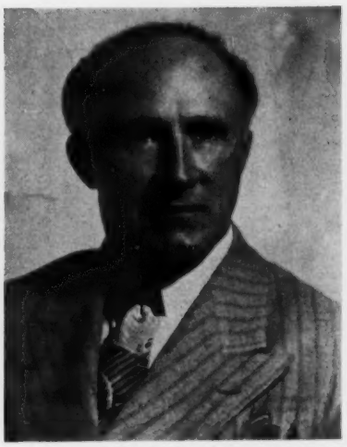


Photo by Alfred Piver, Hollywood

JACK SALTER
vice president, Columbia Concerts, Inc.

Photo by Toppo

HORACE J. PARMELEE
assistant secretary, Columbia Concerts, Inc.

War Creates New Concert Audiences, Managers Say

Photo by Ella Barnett

ALBERT MORINI

MORINI EXPANDS ACTIVITIES

Celebrating his third season as a concert manager in the United States, Albert Morini has expanded his activities throughout the country, and has under his management 12 soloists and group attractions.

Mr. Morini recently concluded negotiations with W. Colston Leigh, Inc. to open up over 10,000 new booking centres.

Mr. Morini anticipates a marked increase in the interest for good music. He gives the following reasons:

"One is the greater awareness and enthusiasm of the general public for good music, both as enrichment and entertainment," he said. "Secondly, the war emergency has made even more necessary, top ranking musical programs which will enable the listeners to have respite from the heavy responsibilities of daily life."

Among the artists under his direction for the coming season, are:

Jessica Dragonette, American soprano and radio star; Anne Brown, soprano; Stell Andersen, American woman pianist; Fray and Braggiotti, duo-pianists (by arrangement with Musarts Management); Percy Grainger, pianist-composer (by arrangement with Antonia Morse); Ruggiero Ricci, young violinist; Darius Milhaud, composer, conductor and pianist; Lois Bannerman, American harpist; and Haydee Morini, young dancer.

Because Mr. Morini has "observed a great widening of interest in group attractions," he is presenting also the National Grand Opera Company, George D'Andria, director, and the American Ballad Singers, Elie Siegmeister, director. The opera company will offer Verdi's La Traviata entirely in English with a cast from the Metropolitan, San Francisco, Chicago and New Opera Companies, with full orchestra, chorus and ballet.

The American Ballad Singers are devoting themselves to folksongs from the time of the Pilgrim fathers to the most recent, Ballad of Heroic Colin Kelly, in a nation-wide tour.

The outlook, judging from the advance interest, said Mr. Morini, is "certainly a healthy one."

Anne Brown Again Sings Lead in Gershwin's Porgy and Bess

The revival of George Gershwin's opera, Porgy and Bess, interrupted the concert activities mapped out for Anne Brown by her new manager, Albert Morini. Miss Brown has always been identified with the Gershwin opus, having created the role of Bess, just as Todd Duncan has sung that of Porgy since the premiere. Alexander Smallens is again conducting the work. Several changes have been made, including the eliminations of spoken recitations.

Porgy and Bess is now six years old. Gershwin, after hearing Miss Brown, amplified the role of Bess providing further opportunities for her soprano voice to be heard.

Since her initial appearance on Broadway in the work, Miss Brown has added concert engagements and appeared also in some operatic work. She now has a repertoire of four languages, including Lieder of Schubert, Schumann and Brahms, French and Italian operatic arias and American folksongs. She was heard in New York recently in a new field, when she sang as soloist in Beethoven's Ninth Symphony with the NBC Symphony under Leopold Stokowski.

Miss Brown is scheduled for a concert at the Brooklyn Academy of Music on Feb. 11 as part of the Master Series there. Jan Kiepura, tenor, will share the program with her.

BOOSEY & HAWKES' THIRD YEAR

The Boosey & Hawkes Artists Bureau, Inc., now entering the third season since its founding, reports an enormous growth in this short period. Since the beginning of the nineteenth century the publishing house of Boosey & Hawkes had an artists department as well as a department for instruments. Today, the Artists Bureau, has been designed to take a front rank position and the many branches of Boosey & Hawkes in New York, Toronto, London, Sidney and Capetown, will more than ever become places of outlet for its work when hostilities have ceased.

The artists' list comprises conductors and instrumentalists as well as composers and lecturers. During the nineteenth century Boosey & Hawkes in London championed contemporary modern composers with a vigor similar to that of today. Bela Bartok, Hungarian composer, has come to take his place in the creative field due to its efforts. Bartok appeared with the Chicago Symphony Orchestra under Stock, playing his own Concerto No. 2, was also heard in lecture recitals at Stanford University, Reed College, and Los Angeles. With his wife, the pianist, Ditta Pasztory Bartok, he gave a two-piano re-

(*Please turn to page* 110)

Photo by Ella Barnett

AUSTIN WILDER,

Managing Director, WGN Concerts

WGN MARKS ANNIVERSARY

By AUSTIN WILDER

They said it could not be done, that no one could attempt to "cut in" and hope to do a good job. At the end of our first year in business we can not only say that we overcame the commonly known overwhelming odds but are enjoying the reputation of being one of the "big three."

People in the trade have queried us on how we were able to establish ourselves so solidly in so short a time. The formula is simple. We started with a select list of distinguished artists and an efficient sales and promotion staff. Teamed together the results had to be first rate. Our concentrated efforts in selling and in promoting such outstanding personalities made it possible for us to rise so fast during our first year.

We have been fortunate that our list of attractions has been exactly what the public wanted. Our four stars at the Metropolitan have already added new laurels to their successes this season. Josephine Antoine, in addition to singing three performances of Rigoletto since the opening of the season, has added a new role to her repertoire by taking over the Queen in Coq D'Or. An American girl has thus won distinction.

Frederick Jagel enjoyed the signal honor of appearing in the first presentation of Phoebus and Pan at the Metropolitan, and under the baton of Sir Thomas Beecham. He has also scored in his appearances with Grace Moore in Tosca and La Boheme both here and in Chicago.

One of the most beloved baritones in grand opera, John Brownlee reached new heights when critics lauded his Papageno in The Magic Flute. His ability to step in and do Barber of Seville was evident when his colleague, Lawrence Tibbett was ill.

Karin Branzell, a versatile performer, achieved a record this season when she sang in two operas in one day.

Dr. Egon Petri has a repertoire which includes many piano works that have seldom been heard. Each of the pianists on our list, Sidney Foster, Sascha Gorodnitzki, and Dougherty and Ruzicka are being heard with major symphonies and in recitals.

Maurice Eisenberg, cellist, Ossy Renardy and Zlatko Balokovic, violinists, are also booked for concerts with leading orchestras throughout the country.

On the airwaves, Marion Claire, star of the operetta series, is gaining new audiences weekly. Miss Claire is also scheduled to guest star on numerous network offerings during the coming months. She has just completed a new album of Victor Red Seal records which features many of the melodies she has sung on the radio.

Martha Graham and her company have been booked not only for this season but for next and in some of the largest halls in America. Added to her extensive repertoire is her newest piece, Punch and the Judy, which has been very favorably received in every city in which it has been presented. Her tour this season will top any she has had in the past.

In all, we can predict a bright future for our artists. Our Metropolitan stars, between performances, are singing with major symphonies and making extensive concert tours. Furthermore we are not forgetting that this is war time. We want to do our part. Already we have co-operated with governmental agencies to help entertain the soldiers and sailors. We will interrupt concert tours to have our artists give their services to Uncle Sam. Steven Kennedy, baritone, is touring military camps now; Allan Jones has made personal appearances for the USO, and other current drives.

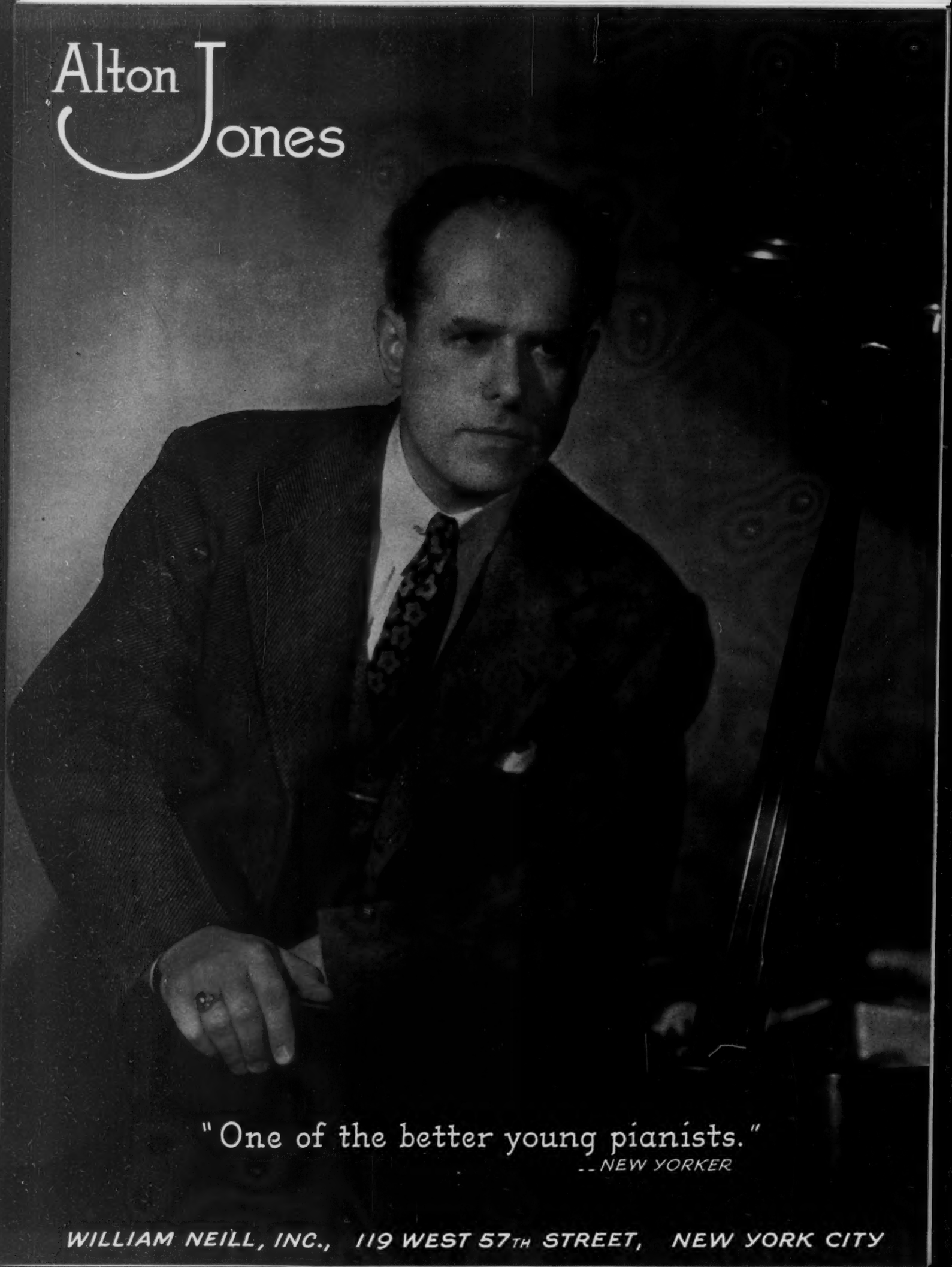
This war, as the last, has created the demand for good music. I believe that the concert business will play a great part during these times and will also serve as an important factor in helping Americans to keep their spirits soaring, while we fight for freedom.

(*Please turn to page* 106)

Photo by Ernest Nash

RALPH HAWKES,

president, Boosey & Hawkes, Inc., and Boosey & Hawkes Artist Bureau.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RICHMOND TIMES-DISPATCH, Richmond, Virginia:
"The voice is powerful, and is capable of great variety of tone. Beautiful notes add to Miss Van Wey's strong musical feeling for things and to her native abilities in the matter of mood."

THE NEW YORK TIMES:
"Dramatic effect and a powerful voice."

WASHINGTON TIMES-HERALD, Washington, D. C.:
"Miss Van Wey has a truly unusual voice, a great flair for the dramatic and a true gift to address the public — sure apprehension of mood — fine native talent."

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SEES BASIS FOR OPTIMISM

By WARD FRENCH

Now that the first few weeks of activities pointing toward the 1942-43 season have passed, I have a definite basis for optimism as to concert activities for the new season.

Reports to me as general manager of Community Concert Service from cities so far visited throughout the country indicate a feeling on the part of concert committees that music must be carried on even more energetically.

This is in keeping with what has happened in both England and Canada during the two and one-half years they have been in the war. In England musical activities have actually expanded. Symphonies, Opera Companies, and Ballets are visiting smaller cities in which they never before successfully appeared. Concerts are going on, and through the spirited promotion of Myra Hess they are even being presented during the luncheon hours.

In Canada, where I have personally helped in concert activities for many years, I have found that during the war times there was even a greater feeling for good music, and the same number of Canadian cities are enjoying Community Concerts today as were enjoying them before the war. There are many capacity memberships among Community Concert Associations in Canada today, and some cities even have healthy waiting lists.

I believe we shall find that the same situation will prevail in the United States, now that we are also in the war.

VERA BULL HULL'S CONCERTS

(*Picture on page* 13)

Concert Management Vera Bull Hull will present many artists for the 1942-43 season. La Meri, international dancer, has appeared recently at the Guild Theatre and the Barbizon Plaza, New York, in special Hindu programs and has toured in New England. In March she dances in New York and in Pennsylvania.

Beryl Rubinstein and Arthur Loesser are active as duo-pianists as well as solo artists. They have been busy making records for Columbia. Mr. Rubinstein's Arabesque for two pianos, is recorded by Victor.

John Powell, American pianist, is now under Mrs. Hull's management. Robert Kitain, violinist, also is new on her list.

Another addition is the Rothschild String Quartet, Fritz Rothschild, first violin; Christine Phillipson, second violin; Lillian Rehberg, cello; and Eugenia Limberg, viola. The Quartet will have a Spring tour, including an appearance at the Ohio Federation of Music Clubs Convention in Dayton, in April. The quartet has recorded for Columbia.

Hilda Ohlin, soprano, is engaged for the Lindsborg Festival, during Holy Week, together with Ellen Repp, contralto, booked there for the third time. Alfred Hopkins, tenor, is returning for his second appearance.

Myron Taylor, tenor, is booked for the spring concert in Chattanooga, Tenn., in The Chocolate Soldier.

Joanne deNault, contralto, appeared recently with him in Charlotte, N. C.

Sonia Essin, contralto, is reengaged for the Brahms Rhapsody in March with the Yale Glee Club at Farmville. On Feb. 9, Miss Essin sings the Rhapsody at Yale University with the club, conducted by Marshall Bartholomew and accompanied by the New Haven Symphony Orchestra.

Gianna Bernhard has been heard in recital at the Barbizon Plaza is to be soloist with the Orpheus Club in Cincinnati at their April concert.

Mrs. Hull has booked Dorothy Baker in the Brahms Requiem at Duke University on March 19. The combined choruses of Duke University, Foster Barnes, director, and the Girls Glee Club of the State Teachers College of Farmville, Alfred H. Strick, director and the Yale Glee Club will sing the work. The same program given by the combined choruses will be broadcast from New York on March 28 over WEAF.

GEORGE KUGEL,

representative of artists for concerts and lectures in this country and, by representative, in South America, Mexico and Cuba. Mr. Kugel for many years was active as a manager in Europe.

Foster Miller, bass-baritone sang in Messiah at Kent State University and has appeared in several operatic performances. Mildred Hunt, flutist, has had several orchestral and concert engagements; Frances Hall, pianist is concertizing in the Middle West; Paulina Ruvinska, pianist, will play several recitals later in the season; Isabelle Sant Ambrogio, pianist is planning a Town Hall recital in March.

The New York Theatre Group, Jan Linderman, director, is continuing for the second season to give plays at the Barbizon Plaza and is touring in March.

STEIN IN DUAL CAPACITY

WILLIAM L. STEIN

In addition to the management of various artists, William L. Stein, Inc., is the personal representative for singers and also the personal manager of conductors.

Singers on the list include Dorothy Cornish, contralto; Nita Gale, lyric soprano; Giulio Gari, lyric tenor; John Garris, buffo tenor of the Metropolitan; John Herrick, lyric baritone; Marjory Hess, dramatic soprano; Sina Lissitchkina, coloratura soprano; Osca Lassner, buffo bass; Set Svanhold, Wagnerian tenor; Jennie Tourel, mezzo-soprano; Jess Walters, dramatic baritone; and Marjorie Williamson, soprano.

The firm is personal representative for Jussi Bjoerling, tenor, and Astrid Varnay, dramatic soprano, of the Metropolitan; and Brier Stoller, lyric soprano. Instrumentalists include Henry Jackson, pianist, and Marshall Moss and Maurice Wilk, violinists. Angiola Sartorio, choreographer and dancer, and Hans Busch, stage director, are also among our artists, we serve as personal manager for Dr. Fritz Busch and Henri Pensis, conductors.

(*Please turn to page* 108)

Sokoloff Makes Transcriptions at Cornell Library

Dr. Nikolai Sokoloff, who was national head of the WPA Music Project from 1936 to 1938, is working on several transcriptions in the music library of Cornell University. Dr. Sokoloff, who has moved to Ithaca for his work, goes to the West Coast in the spring for a series of concerts. For 15 years he conducted the Cleveland Orchestra.

AMERICAN PIANIST

Helen Schaefmeister

ORIGINATOR OF

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Jula GOLDYNE

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ETHELYNE HOLT,
lyric soprano, National Grand Opera

D'ANDRIA REPORTS OPERA DEMAND

"In my opinion, at no time in the history of our country could we have found a more ready welcome for *opera in English* than the present," asserted George D'Andria, director of the National Grand Opera Company, in outlining his plans for the coming fall. "And why not," he continued, "when audiences the country over have demonstrated their demand for opera so enthusiastically and conclusively? Particularly r i g h t now, when "all things American" have become so increasingly precious, why not opera in English, the language we all sponsor and speak?

"For my part," he went, "I have concentrated my energies toward assembling and developing one of the finest casts obtainable. By the time we take to the road in October, they will have had many hours of careful and exacting training. They will sing, act and interpret, not as individuals, but as one concerted whole."

Mr. D'Andria recalled the gratifying response when the National Grand Opera Company toured South America, Puerto Rico, Cuba and Havana last summer.

Always a keen judge of voice, Mr. D'Andria announced that he has added several new discoveries to his fast-growing, versatile cast.

"They are extremely good-looking, too!" he said enthusiatically. "With such a wealth of talent to choose from in America today, I see no earthly reason for not combining vocal excellence with first-rate dramatic ability and an attractive stage appearance. That for the chorus and ballet as well. And another thing," he continued, "although many an opera company has been known to get its experience on the road, months of painstaking rehearsal right here in New York assure us finished performances from the start.

"In placing the booking direction exclusively in the hands of Albert Morini Artist Management, we will maintain a continuing series of appearances especially designed to fit current war budgets. During the booking season, Mr. Morini and his staff of representatives will plan an itinerary for the National Grand Opera Company on a schedule which will permit six performances a week. This, you see, will reduce road expenses to a minimum, thus bringing the fee within the reach of practically all organizations possessing an auditorium suitable for opera presentation.

"As for the repertoire," he concluded, "I know you will agree that we have hit upon a happy initial choice in Verdi's La Traviata. But in touring the country with this opera based upon Dumas' novel, Camille, I assure you that we intend to present no mere abbreviated version or excerpts. Instead, the entire opera will be given, complete with a full orchestra of handpicked musicians, full-sized scenery, charmingly colorful costumes and the most modern lighting effects. Naturally," he smiled, "an excellent English translation of the libretto has been prepared."

Questioned as to his more immediate plans, Mr. D'Andria stated that the coming April will find him again directing the National Grand Opera Company in presenting a season of opera in Cuba. Prominent among the principals will be Zinka Milanov, Frederick Jagel, Leonard Warren, Helen Jepson, Kurt Baum and other Metropolitan stars.

ANNAMARY DICKEY,
soprano, Metropolitan Opera

FRANCIS PERULLI,
lyric tenor, San Francisco Opera

JESS WALTERS,
baritone, New Opera Company

119 WEST 57TH STREET. NEW YORK.

Photo by Ella Barnett

FREDERICK C. SCHANG,

Vice President, Columbia Concerts, Inc.

HAENSEL & JONES ARTISTS

(*Continued from page* 102)

Sketches assisted by a pianist, Carola Goya in programs of Spanish Dances, and the Kraeuter Trio (Phyllis Kraeuter, cello; Karl Kraeuter, violin; and Willard MacGregor, piano).

Greater Activity Seen by Salter

Echoing the sentiments of the First Lady of the land, Mrs. Roosevelt, that the cultural arts, more than ever, have a very necessary and definite place in our society during these times, Jack Salter, president of the Jack Salter Artist Management, Inc., and vice-president of Columbia Concerts, Inc., stated that the artists under his management will be busier than ever in the coming season. They will not only play in established concert series presented by local managers and membership organizations, but also entertain for the soldiers and sailors in our various camps and aid in the promotion of Defense Bonds and for the Red Cross.

"From the requests that have come to me already," said Mr. Salter, "I foresee greater activity than ever. I am proud of the confidence shown by so many of the local managers, who, too, feel the necessity of providing for their communities high calibre musical entertainment for the forthcoming year. There have been no cancellations to my knowledge upon the part of managers engaging my artists," he stated.

One of the most interesting features of the year is the international scope of the artists' activities, he said. "Yehudi Menuhin has recently returned from a tour of Mexico, where he was jubilantly received. They have asked for a return engagement in May and he will fulfill the date, if his schedule permits. This followed his successful tour last year of South America.

"Helen Traubel, leading Wagnerian soprano of the country, played in Havana this winter to an uproariously enthusiastic audience. I would like to see more of our American artists go to Mexico and South America these days," Salter declared.

Miss Traubel, he said, has more than fulfilled expectations expressed of her. "She is singing 83 engagements this year all over the United States and is making her debut in Götterdämmerung at the Metropolitan later in the month, having previously appeared there in Tannhäuser and Die Walküre.

"Edward Kilenyi, brilliant young pianist, recently played with the Minneapolis Orchestra and made with this orchestra a recording of the Chopin E Minor Concerto. In March he appears with the Philadelphia Orchestra, playing the Beethoven Emperor Concerto. London, Ontario; Brunswick, Georgia; Havana, Cuba; and Battle Creek, Michigan, are also hearing him this season, in addition to his playing on the Odin Downes Junior League music series in New York, his second New York engagement of the season.

"Igor Gorin is fulfilling a coast to coast concert tour and has just appeared on the Kraft Hour with Bing Crosby. Previous to that he was guest star on the 'Millions for Defense' program and appeared twice on the Treasury program, being the only star to make a return engagement.

"Nino Martini, after a successful opening in both the Metropolitan Opera Company and the Chicago Opera, singing in La Boheme and the Barber of Seville, gave two outstanding concerts this year in Denver and Miami. Later on he sings for the soldiers at a nearby military camp and will sing at others, where he can fit them into his concert tours."

Metropolitan Bureau Adds Artists

The Metropolitan Musical Bureau, of which F. C. Coppicus is president and on whose staff are also F. C. Schang and Humphrey Doulens, announces that starting Nov. 2 the Ballet Russe de Monte Carlo will be under its direction for a transcontinental tour. At least four entirely new ballets will be added to the repertory of this company.

The Metropolitan Opera heroic tenor, Lauritz Melchior, comes under this management for the first time next season.

A novelty in the concert field, launched last Fall, will make its first transcontinental tour in the persons of Paul Draper, dancer, and Larry Adler, harmonica virtuoso.

The Bureau will again offer in concert three leading Metropolitan prima donnas —Lily Pons, Grace Moore and Lotte Lehmann. In addition, Mme. Pons will also appear in joint concerts with her husband, Andre Kostelanetz, conductor.

Paul Robeson, Negro baritone, will tour from coast to coast. Salvatore Baccaloni, basso buffo, will appear in a limited tour of operatic concerts in costume, assisted by five singers.

The Gen. Platoff Don Cossack Russian Male Chorus, under the direction of Nicolas Kostrukoff, and the Trapp Family Singers, under the direction of Dr. F. Wasner will make transcontinental tours.

Pianists include Josef Hofmann, Vronsky and Babin, duo-pianists, Harold Bauer, Shura Cherkassky and the new Czech pianist, Rudolf Firkusny.

Albert Spalding, American violinist, will again appear from coast to coast.

Carmalita Maracci, just completing a country-wide tour of 50 engagements, will again be seen with her dance group of eight.

Other singers under the Metropolitan Musical Bureau's banner are Enya Gonzales and Helen Olheim.

Absent for an indefinite period in Europe are the tenors, Jussi Bjoerling and Richard Tauber.

(*Please turn to page* 110)

Primrose Leaves for Coast Engagements During February

William Primrose, violist, will fulfill several engagements on the Pacific Coast this month. On Feb. 16 he is soloist with the Seattle Symphony, under Sir Thomas Beecham; gives a recital at Washington College, Bellingham, Wash., on Feb. 17 and appears in sonata recitals with Arthur Benjamin in Victoria and Vancouver, B. C., on Feb. 18, 20, 22 and 23.

Mr. Primrose next month has a reunion with his former colleagues of the London String Quartet for a Pasadena concert and then comes east to his own Primrose Quartet for the third concert in a series in Baltimore, Md., under the auspices of the Bach Club of that city.

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SOPRANO

From East and West Comes Critical Appreciation of a Vivid and Magnetic Personality

NEW YORK

Martha Daughn-Locker is the possessor of a voice rich with promise and also is blessed with a fine stage presence . . . the tones were luscious and voluminous. The intelligence, musicianship and emotional intensity brought to her interpretations augured well for her future.

—New York Times, Dec. 1st, 1941

A gifted and beautiful young soprano . . . a glowing voice finely focused and artfully controlled . . . a complete mastery of tone emission, nuance and expression.

—New York Journal American, Dec. 1st, 1941

CHICAGO

Sweetest voice heard in Chicago in many a moon.

—Chicago Daily News

BUFFALO

Won approval for her clever work, good voice and charming personality . . . clear soprano . . . excellent diction.

—Buffalo Herald

SEATTLE

Displayed the best voice heard here in years.

—Seattle Star

LOS ANGELES

The voice is lovely indeed; her musicianship and interpretation outstanding, one of these extremely rare singers who transports her audience into an ecstasy of enthusiasm . . . her vocal organ is a remarkably fine one; tones are clear and clean; there is a marvelous graduation of volume; dynamics are perfectly controlled.

—Los Angeles Saturday Night

Management

GEORGE LEYDEN COLLEDGE

RKO Building—Radio City—New York, N. Y.

BOOSEY & HAWKES' PLANS

(*Continued from page* 103)

cital in Chicago and at Northwestern University. Lecture recitals and duo-concerts are scheduled for the Bartoks in the east during February and March.

Activities of Beecham

Sir Thomas Beecham, English conductor, completed his engagements with the Detroit and Philadelphia orchestras before starting six weeks at the Metropolitan. Besides Phoebus and Pan, Coq D'Or, Carmen, Sir Thomas will conduct Faust and perhaps one or two others and may accept an offer to appear with the Metropolitan on tour. The New York City Symphony Orchestra will have him as conductor for five concerts. In each program will be new American and English scores. Sir Thomas will conduct also a Mozart Festival with the Seattle Symphony Orchestra and appear with the Montreal Festival in April.

Antonio Brosa, Spanish violinist, who appeared with the Boston Symphony Orchestra under Dr. Koussevitzky in a special Mozart memorial concert, and in recitals at Smith College and Swarthmore, will be soloist under Sir Thomas for the Seattle Mozart Festival.

The English conductor Stanley Chapple, who is associated with the Peabody Conservatory of Music, appears at other colleges, universities and music schools. During the summer, he will once more appear with the St. Louis Little Symphony and for the third season be assistant to Dr. Koussevitzky at the Berkshire Music Center.

The English Duo, Viola Morris, soprano and Victoria Anderson, contralto, in less than two seasons, have toured the country, including Canada many times. Following a western and eastern tour, they will appear once more this season at the Boston Museum of Fine Arts and in California.

Instrumentalists on Full Schedule

Betty Humby, young English pianist has toured from Seattle to Vancouver, Toronto, Detroit, Philadelphia and Richmond. Miss Humby will be the soloist for Sir Thomas' concert with the New York City Symphony on March 15.

Yella Pessl, harpsichordist, has had her busiest season. Besides five different Bach Circle concerts in which she appeared, three western tours, which required the use of three harpsichords, many concerts, including one under the auspices of the Junior League with Olin Downes acting as commentator, and two lecture recitals for the annual convention of the M.N.T.A., have been on her calendar.

Ruth Posselt, violinist, having made a tour of the middle west, will appear with the Miami Symphony Orchestra in March. Her engagements for 1942-43 will include appearances with three major symphony orchestras.

William Primrose, violist, began his new season, (following a very crowded one, which took him through the east and Canada) as soloist under Sir Thomas with the New York Symphony Orchestra on Feb. 1. He will also be heard in February in Vancouver, British Columbia, Washington and Oregon, as well as once with Sir Thomas and the Seattle Symphony Orchestra during its Mozart Festival. Mr. Primrose together with Mr. Brosa, will play the Symphonie Concertante. Primrose also will be heard in Pasadena and Peoria.

The Primrose Quartet, comprising Joseph Fuchs, and Josef Gingold, second violins, Harvey Shapiro, cello, with Mr. Primrose have appeared with the New Friends of Music, at the Frick Museum, the Baltimore Bach Club, and in Washington, Montreal, Quebec, and Toronto, as well as many other places.

Erno Rapee, permanent conductor of the Radio City Music Hall, has undertaken for the new season the most ambitious project of his career. From January through April he is presenting all the symphonies of Gustav Mahler including Das Lied Von Der Erde.

Daniel Saidenberg is conductor of the Saidenberg Little Symphony in New York and the Saidenberg Symphonietta in Chicago. The New York ensemble, founded only two seasons ago, made appearances at Rutgers University and at Town Hall. In January he was guest conductor for two weeks with the Illinois Symphony Orchestra. In the Spring Saidenberg will tour with the Chicago Symphonietta in the middle west and in April, goes to Denver to organize a local Little Symphony for the Pro-Musica Society. For 1942-43, Saidenberg has been named artistic director of the new Town Hall Music Forum Series.

RUSSELL GERHART and MARGARET SPEAKS

soprano, after a concert of the Altoona Symphony Orchestra.

The Schola Cantorum of New York, notable choral society for more than 30 years, gives its second concert of the season at Carnegie Hall on March 25. To be given in memory of Kurt Schindler, original conductor and founder, the program will be devoted to Spanish and Russian works especially associated with his name. A special feature will be the first performance of several settings of melodies taken from Schindler's collection, The Folk Music and Poetry of Spain and Portugal, recently published by the Hispanic Institute of Columbia University. Composers who have been commissioned, include Deems Taylor, Aaron Copland, Carlos Chavez, Juan Jose Castro and others. Hugh Ross conducted the chorus in Newark last month under the auspices of the Griffith Foundation, in a Spanish and South American program. Elsie Houston was soloist. On March 5, the Schola Cantorum in reduced size will be heard at Bryn Mawr and on the following day in Annapolis. In April the chorus participates in the performance of Mahler's eighth Symphony under Rapee at the Radio City Music Hall on two succeeding Sundays.

Other Artists Active

Fritz Stiedry, conductor of the New Friends of Music, will be heard in New York Town Hall on March 8, 15, 22 and 29, giving among other interesting works, Bach's Musical Offering and the Art of the Fugue. Mr. Stiedry also will make two tours of the middle west with his orchestra, beginning with an appearance in Cleveland.

Paul Wittgenstein, pianist, performing with the left hand alone, opened the season playing Benjamin Britten's new Piano Concerto with the Philadelphia Orchestra. This is one more work especially written for the pianist.

Lecture composers on the list include Aaron Copland, Ernst Krenek, Colin McPhee and William Schuman.

For 1942-43, Boosey & Hawkes announces the addition to its list of Joseph Schuster, cellist; Rosalyn Tureck, pianist; Dance Players, Inc., a new ballet company under the direction of Eugene Loring; Ernest Ansermet, noted Swiss conductor; and Carmine Gagliardi, young American tenor. Dance Players will make a preliminary tour of the east which includes three successive engagements in Baltimore, before their official New York opening in April.

(*Please turn to page* 112)

ANATOLE
KITAIN

Distinguished Russian Pianist

Definitely Superior
New York Sun

Masterly Modern Technique Combined with Poetic Temperament
London News-Chronicle

Terrific Technic
New York World-Telegram

Best Interpreter of Chopin
Guy de Pourtales, Figaro, Paris

One of the Most Interesting Personalities of His Generation
A. de Hevesy, La Revue Musicale, Paris

Full of Slavic Ardor
New York Post

NEW YORK POST.
OCTOBER 22. 1941

Anatole Kitain Plays Carnegie Hall Recital

The Russian pianist Anatole Kitain made his appearance in Carnegie Hall last evening in a concert of true virtuoso style.

Mr. Kitain is a versatile artist, liberally gifted with technique and with considerable creative powers as an interpreter. His readings are intensely romantic, full of Slavic ardor.

A striking feature of his concert last evening was his adaptability and the facility with which he slipped from the heroic passages of the Beethoven C minor sonata to the more delicate tracery of the Schumann "Carnaval." Mr. Kitain's many-faceted talent last night had equal strength and grace in the program's two opening selections.

After intermission, Mr. Kitain returned to offer works of Debussy, Rachmaninoff, Chopin and Liszt. The good-sized house received him warmly and would not let him go until he had played four encores. J. B.

ERNEST NEWMAN, ***London Sunday Times***

"Kitain proved himself to be a great player, of intelligence and style. His phrasing, rhythm and accent in Bach, Schumann, and Mozart were as remarkable for their variety as for their sensitiveness."

Recitalist throughout Russia, Europe, England, China, the Orient, Soloist with London Philharmonic; Pasdeloup Orchestra, Paris; Concertgebouw Orchestra, Amsterdam; the Lisbon Symphony, Residenz Orchestra at The Hague; Moscow Symphony, etc., etc.

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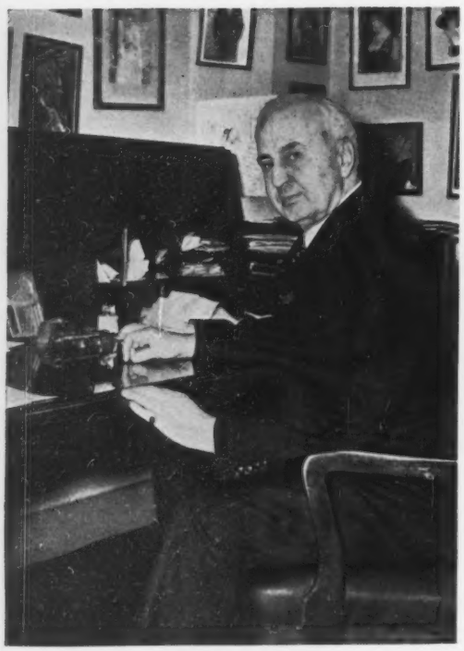


Photo by Ella Barnett

CHARLES L. WAGNER,
President,
Charles L. Wagner, Inc.

WAGNER SEES OPERA STRESSED

By CHARLES L. WAGNER

Special emphasis will be placed during 1942-43 on opera performances and ensembles because we find people throughout the country want entertainment and a lot for their money. As I see it, the trend just now is away from individual recitalists, except for the big name artists. I planned next season's list of attractions with a view to giving the local committees a wide choice of ensembles. The war is going to cause a reduction in many college budgets due to the falling off of registrations as the boys enlist and the girls go into war work; but with this one exception we are looking forward to a splendid 1942-43 season.

Following up the success of our Barber of Seville and Don Pasquale companies on the road during the past two seasons, we are going to present La Boheme with a company of 70 and an orchestra of 30, under the direction of Giuseppe Bamboschek. This company will play six nights a week with alternating casts, including Hilde Burke, Susanne Fisher, Jean Tennyson, Armand Tokatyan, William Hain, Mack Harrell, Arthur Kent, Oscar Natzke and others. Each performance will be staged by Desire Defrere. This opera will be given in English.

The Barber will be available for its third season with essentially the same cast that has scored during the past two seasons. This season it will be available in either Italian or English. Carlos Ramirez, South American baritone, will again sing the title role, and Hilde Reggiani again that of Rosina. John Gurney will again sing Don Basilio and Louis D'Angelo will be the Dr. Bartolo. New to the cast will be Joseph Victor Laderoute, young Canadian tenor, who will be assigned to the role of Count Almaviva; and Lucielle Browning, mezzo-soprano of the Metropolitan Opera, who will sing Bertha. This company, as in the past two seasons, will be under the musical direction of Walter Ducloux.

We are launching the Farbman String Symphony, which has made two Town Hall appearances, in the major concert courses of New England, the Eastern and Southern states. A fourth ensemble being presented is a vocal group to be known as the Pan American Quintet. The singers are young Americans who have proven themselves capable of fine concert careers, but who have united their talents to fill the needs of the finer concert courses for ensemble numbers. Eileen Farrell, young dramatic soprano, lately featured on several important radio broadcasts will have as her associate Lucielle Browning, mezzo-soprano of the Metropolitan Opera. Victor Laderoute, tenor, Carlos Ramirez, baritone of Bogota, Colombia, and John Gurney, basso, will present ensemble numbers.

Jeanette MacDonald, soprano of concerts, radio and moving pictures, will resume her concert activities upon the completion of her present film commitments; Jan Kiepura, opera and film star, who has just been engaged for new pictures in Hollywood; and Alexander Kipnis, leading bass-baritone of the Metropolitan Opera, are among the vocalists who also include Lucielle Browning and Jean Tennyson, star of the current nationwide broadcast series, Great Moments in Music, heard weekly over CBS on Wednesday nights, Victor Laderoute, young Canadian tenor; and John Gurney, basso of the Metropolitan Opera.

The only instrumentalists on my list for the coming season are two outstanding young Americans: Joseph Battista, pianist, who won the Novaes Award of a tour of South America and who enjoyed success in his appearances through Brazil during his recent good-will tour; and Howard Boatwright, a newcomer among violinists. These artists are available as soloists or in special joint recitals.

(*Please turn to page* 114)

ISH-TI-OPI

(Wesley L. Robertson)

A Choctaw Indian with a fine baritone voice.—New York Post

Something different in the way of recitals—New York Herald-Tribune

His costumes are beautiful and worn with exceeding grace—Los Angeles Times

He has a dramatic ability rarely encountered on the concert stage—El Paso Times

Richly resonant voice with purity of tone and wealth of expressiveness.—Toronto Globe Mail

. . . songs by Lully-Hahn, Scarlatti, Massenet performed with ease and gave full scope to his excellent pronunciation and flexibility of voice—New York World-Telegram

At all times adaptable to the fine shadings and nuances of the mood portrayed.—Miami Herald

Ish-Ti-Opi is quite a remarkable actor as well as a singer.—Eleanor Roosevelt, My Day, New York Times

✦

Exclusive Management

ANNIE FRIEDBERG

251 West 57th Street, New York

Eric Semon Continues as Operatic Talent Scout

Eric Semon, for many years European representative and talent scout of the Metropolitan Opera, in cooperation with his son, Gerard Semon, is now affiliated with the San Francisco Opera, the Chicago Opera, the St. Louis Grand Opera Association, the New Opera Company in New York and other leading operatic organizations including the Teatro Colon, in Buenos Aires and the Opera de Mexico. Mr. Semon continues also with the Metropolitan.

Eric Semon, in his relations with the Metropolitan has booked the following artists in the past for this organization: Lauritz Melchior, Charles Kullman, Rene Maison, Kurt Baum, Karl Laufkoetter and John Garris, tenors; Kirsten Flagstad, Lotte Lehmann, Marjorie Lawrence, Zinka Milanov, Irene Jessner, Marita Farell, Rose Paul, Susanne Fisher and Maria Van Delden, sopranos; Risë Stevens, Kerstin Thorborg, Karin Branzell and Doris Doe, contraltos; John Brownlee, Herbert Janssen, Alexander Kipnis, Emanuel List, Walter Olitzki and Gerhard Pechner, baritones and basses; and Paul Breisach, Hermann Weigert, Felix Wolfes, Konrad Neuger, Dr. Herbert Graf, Dr. Lothar Wallerstein and Leopold Sachse.

Schwallier Directs Choral Groups on Air, in Concert

The Schwallier Singers, a mixed chorus, directed by J. Martineau Schwallier, recently made their debut on the first annual Bible Hour over the Blue Network from New York in a program which included John Charles Thomas, Eddie Dowling, Clinton Reed and others. The group also appeared at the administration building of La Guardia Field and in the auditorium of the new City Prison, in a special program. Soloists at the latter were Ruth Alice McKinney, Franklin Neil, Frank Edwin and Catherine Johnk.

J. MARTINEAU SCHWALLIER

Mr. Schwallier also directs a male quartet comprising Orville Rice, Fred Kuhnly, Ralph Magelssen and Alex Lorber which will appear in a motion picture short with Emil Velazco, and a group of 205 boys and young men, students at All Hallows School. He also conducts a mixed group of students at another school.

Institute of Musical Art Has Concerts

Muriel Kerr, pianist, member of the faculty of the Institute of Musical Art, played Bach, Beethoven, Chopin, Ravel and Paganini-Liszt numbers at a recital there on Jan. 23.

The Symphonic Band of the Institute, directed by Arthur Christmann gave a concert on Jan. 30. Douglas Stevens, French horn, was soloist in Mozart's Horn Concerto. Mr. Christmann's arrangement of Bach's C minor passacaglia and fugue was the final number.

Gorodnitzki to Fly to Havana Concerts

With submarine packs on the prowl, Sascha Gorodnitzki will fly to fulfill his concert engagements for the Sociedad Pro-Arte Musical in Havana. Mr. Gorodnitzki will fly back to Miami and then proceed by train to his other engagements along the eastern seaboard.

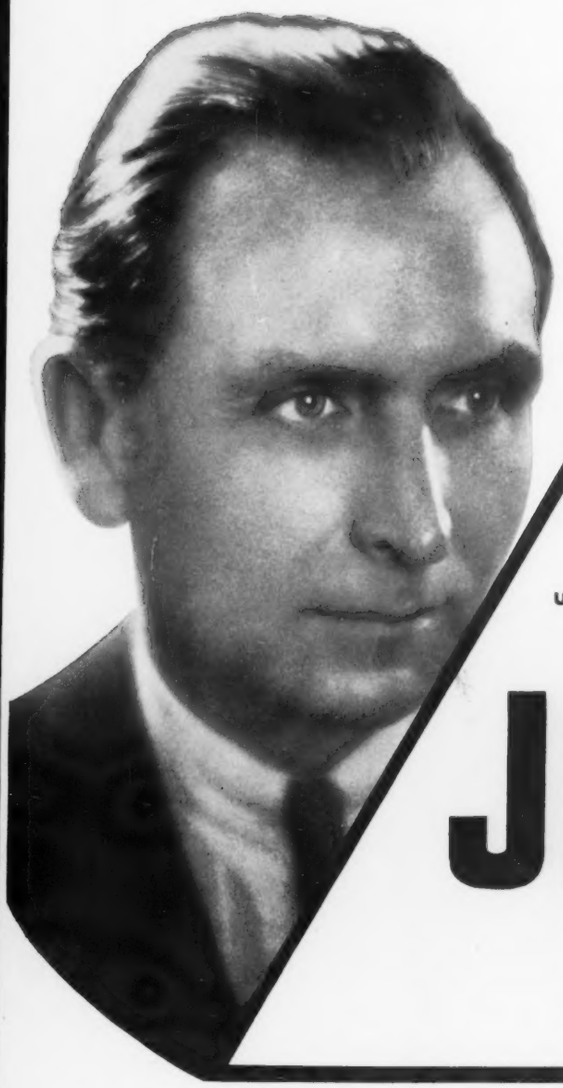
Charlotte Symons Sings 3 Messiah Performances

Charlotte Symons, former Metropolitan Opera soprano, sang three performances of Handel's Messiah recently, the first two in Indianapolis and the third with the Apollo Club in Orchestra Hall, Chicago. Miss Symons also sang Marguerite in Faust with the Chicago Opera.

Marie Luviso in South

Marie Luviso, American dramatic soprano, fulfills several engagements in the South this month and also appears in school concerts for children during March and April presenting scenes from operas. Miss Luviso recently was heard in concerts in New York and also on the radio.

"SPARKLING GEM OF AN ORCHESTRA. ONE HEARS A LOT ABOUT THE AMERICAN CONDUCTOR AND JANSSEN SEEMS TO BE THE ANSWER TO THAT PRAYER." ALFRED FRANKENSTEIN
SAN FRANCISCO CHRONICLE



"A virtuoso orchestra"
Lawrence Morton—Script

"Performance deserved *top rating*"
Isabel Morse Jones—Los Angeles Times

"The concert was epoch making"
Mildred Couper—Santa Barbara News-Press

"Magnificent . . . brilliantly blended choirs"
Florence Lawrence—Los Angeles Examiner

"A *landmark* in the musical activity of Los Angeles"
Vernon Steele—Pacific Coast Musician

"A *refreshing breath of clear, fresh air* into a symphony concert that has largely grown musty with tradition"
Richard Drake Saunders—Hollywood Citizen-News

"This fine orchestra has found its *indispensable place in American progress* musically"
Carl Bronson—Los Angeles Herald-Express

"The performance of the extremely difficult Brahms-Rubbra twenty-five variations and a Bach-like fugue was *nothing short of remarkable*"
Bruno David Ussher—Los Angeles News

"Performance as impeccable as it is humanly possible to achieve. Janssen is unquestionably the *top ranking American born symphony conductor*"
Marjory M. Fisher—San Francisco News

JANSSEN Symphony

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★ SIX STANDARD SYMPHONY HOUR BROADCASTS IN 1941 ★

Soloists during 1st and 2nd seasons: Helen Traubel—José Iturbi—Bartlett and Robertson—Roth Quartet—Eudice Shapiro, Concert-master—and Igor Strawinsky, guest-conductor—conducting (February 22, 1942) world premiere of a new work.

Address all communications to the management, JANSSEN SYMPHONY, 4403 West Eighth St., Los Angeles, Cal.

National Concert & Artists Corporation Announces Plans

(*Pictures on page* 102)

"Fine music and good entertainment are integral parts of our national defense," stated A. H. Morton, President, National Concert and Artists Corp., and Chairman of the Board, Civic Concert Service. "The National Concert and Artists Corporation, which recently purchased the talent and artists business from the National Broadcasting Company, is pledged to an 'all out' effort to maintain civilian morale at the highest possible level by providing more than 500 major attractions in concert, opera, ballet, radio, motion pictures, theatre and all other forms of entertainment, not only for the forces afloat, ashore and in the air, but also for our great second line of defense—the millions of homes throughout America.

"NCAC is co-operating in every way with both the Government and civilian defense organizations to provide fine music by world famous concert artists and instrumentalists, in line with President Roosevelt's recent letter to Judge Landis in which he said, 'Everybody will work longer hours than ever before. And that means that they ought to have a chance for recreation and taking their minds off their work more than ever before.'

"There is absolutely no doubt or question about how important diversion, relaxation and morale are as a part of our war effort. I feel that we are not talking about something specious but something very real and vital—and something which affects intimately the lives of all of us.

"NCAC is a tightly knit organization of men and women who have worked together for years in the artist and talent management business—a fact which engenders confidence that, by providing more personal and export service for the artists under our management, we will be able to serve them and the public to a greater degree than ever before."

"A close-knit organization, flexible enough to expand easily and yet with sufficient experience to take all obstacles in its stride, is vitally important to accept the challenge and the opportunity for service brought about by the present world crisis," declared O. O. Bottorff, President, Civic Concert Service, and Vice-President, National Concert & Artist Corp.

"We, of Civic Concert Service, Inc., were never more sanguine of the brilliant future that lies ahead. In my twenty years of experience with the Civic Music Plan, I have never been as enthusiastic as at present . . . enthusiasm engendered from a series of daily conferences with our field staff which meets in New York once a year to make plans for the following season.

"These men and women of wide experience in the audience building field expressed complete confidence that the 1942-43 concert season will exceed all others, both in the number of concerts given and the quality of performances by top flight artists, instrumentalists and symphony orchestras. Under the new banner of the National Concert and Artists Corporation, the hundreds of Civic Music Associations expect to scale new heights of musical achievement throughout the nation."

"Challenge of America at War"

"America at war offers a stirring challenge as well as limitless opportunity for service," declared Marks Levine, vice-president of the National Concert and Artists Corporation and managing director of the Concert Division. "The patriotic duty of all of us should be to pledge our most sincere efforts to maintain the morale of the nation at the highest possible level by providing fine music and good entertainment to a greater number of audiences than ever before.

"Frequent reports from the large field staff of the National Concert and Artists Corporation indicate clearly that concert bookings for the 1942-43 season will be higher than the current season," Mr. Levine continued. "This healthy condition in the concert management business is a clear indication that the long-heralded growth of appreciation of fine music in America is no longer a thing of the future—but that it is right here, and is expanding month by month."

The same long-standing arrangement which has existed between NBC Artists Service and S. Hurok Attractions will continue with NCAC.

The following artists will appear under National Concert and Artists Corporation management during the 1942-43 season:

Sopranos: Licia Albanese, Margit Bokor, Mary Bowen, Vivian Della Chiesa, Jean Dickenson, Susanne Fisher, Kirsten Flagstad, Dusolina Giannini, Judith Hellwig, Dorothy Kirsten, Mobley Lushanya, Lucille Manners, Zinka Milanov, Jarmila Novotna, Stella Roman, Polyna Stoska, Josephine Tuminia. Mezzo-Sopranos: Doris Doe, Gladys Swarthout, *Blanche Thebom. Contraltos: *Marian Anderson, Hertha Glaz. Tenors: Michael Bartlett, Arthur Carron, Malcolm Hilty, *William Horne, Rene Maison, Felix Knight, Giovanni Martinelli, *Jan Peerce.

Baritones and Bassos: Douglas Beattie, Richard Bonelli, Glenn Darwin, Donald Dickson, Mack Harrell, Nicola Moscona, Gerhard Pechner, Ezio Pinza, Conrad Thibault, John Charles Thomas, Thomas L. Thomas.

Violinists: *Mischa Elman, Roland Gundry, Fritz Kreisler, Nathan Milstein, Erica Morini, *Isaac Stern, Bronislaw Huberman, Miriam Solovieff, Joseph Szigeti, Roman Totenberg, Efrem Zimbalist.

Cellists: Emanuel Feuermann, Raya Garbousova, Janos Scholz.

Pianists: Jacques Abram, Claudio Arrau, *Alexander Borovsky, Alexander Brailowsky, Ania Dorfmann, Albert Hirsh, Oscar Levant, Josef Lhevinne, Marvin Maazel, Adele Marcus, Hortense Monath, Sergei Rachmaninoff, *Artur Rubinstein, Franz Rupp, Gyorgy Sandor, Artur Schnabel, Karl Ulrich Schnabel, Jan Smeterlin, Leo Smit.

Duo-Pianists: Josef and Rosina Lhevinne, and Pierre Luboshutz and Genia Nemenoff.

Ensembles: Curtis String Quartet, Gordon String Quartet, Kolisch String Quartet, Salzedo-LeRoy-Scholz Ensemble. (2 Harps, Flute, Cello).

Harpist: Carlos Salzedo.

Flutist: René Le Roy.

*By arrangement with S. Hurok.

20-Week Season in New Orleans

NEW ORLEANS, LA.—The New Orleans Symphony Orchestra, conducted by Ole Windigstad for the third successive year, and under the presidency of George H. Terriberry, is giving a five months' season. The 72 musicians are engaged on a salaried basis, and there are six extra men.

The 1941-2 season is divided into ten subscription concerts, six concerts for young people, and four Sunday "Pops," all given in the Municipal Auditorium.

A University series of five concerts will be given in Tulane University's beautiful new McAllister Auditorium.

Included among the new works to be presented is the Hungarian composer, Leo Weiner's Concertino for piano and orchestra, in its first American hearing, with Sari Biro as soloist.

Other soloists for the subscription series are: Egon Petri and Sidney Foster, pianists; Josef Geringer, Earle Hummel and Isaac Stern, violinists; Paolo Gruppe, cellist, and Karin Branzell, Metropolitan Opera contralto.

Seattle Symphony Looks to "Music for Morale"

By RUTH ALLEN McCREERY,
Manager, Seattle Symphony Orchestra

SEATTLE, WASH.—The influx of wage-earners to local defense industries, particularly at the aircraft and the several Puget Sound shipyards, is interpreted to mean a demand for more "popular" program-making next season. In line with this policy is the general public's increased interest in entertainment values, already reflected in the healthy condition of the Seattle Symphony Orchestra's ticket sales this season, under Sir Thomas Beecham's conductorship.

To focus public attention on the necessity of "Music for Morale" the Symphony office early in January prepared and distributed 11,000 copies of a booklet, A Nation at War, which emphasized the encouraging example of British musical efforts under similar conditions.

Symphony soloists and other attractions will be announced after the Sustaining Fund Campaign, Feb. 10 to 25.

El Paso, Conductor Enlisted, to Continue Series

By MRS. HUGH M. SHANNON,

EL PASO, TEX.—With H. Arthur Brown, conductor, in service, the El Paso Symphony hopes to continue its series of four concerts next season, Army regulations permitting. Attendance this year has been very good.

Remaining on the current list of attractions sponsored by the El Paso Symphony Association is Grace Moore and the Ballet Russe de Monte Carlo.

Houston Symphony Gives Concert for Plane Cadets

HOUSTON, TEX.—The Houston Symphony Orchestra, doing its part to aid national defense, gave a concert at Ellington Field. Conductor Ernst Hoffmann and Col. A. W. Snyder, commander of the aviation cadet replacement center, made the arrangements. It is hoped that this will be the first of a series of many for the three army camps near Houston.

Men in uniform were admitted free to all of the Houston Symphony Orchestra's subscription concerts. The orchestra's third subscription concert was given the day after the Pearl Harbor bombing, and 2,700 music lovers attended.

War Morale Unit Formed by Manhattan Music School

Formation of a special musical unit, to be used in an extended program of maintaining public morale during the war, is announced at the Manhattan School of Music, of which Janet D. Schenck is director. The unit comprises faculty, alumni and advanced students and is an enlargement of its district service, which last year was in touch with 130 organizations.

MIGNON SPENCE,

new coloratura soprano of the San Carlo Opera, in the role of Lucia. Miss Spence opened her tour with the company on Feb. 2 in Washington, D. C., where she will be heard in Rigoletto, Martha, and Tales of Hoffmann. In San Francisco, Cal., she sings La Traviata, Barber of Seville and Lucia. Several of these operas will be sung in English.

PASSED AWAY

KURT ENGEL, 32, pianist, died in New York on Jan. 22 of a heart attack. He was scheduled for a Carnegie Chamber Music Hall recital on Feb. 8. Mr. Engel studied in Vienna with Emil Sauer and Ignaz Friedman and in 1932 won first prize in the international Chopin competition in Warsaw. He had appeared as soloist in Rome, Madrid, Vienna, Budapest, Brussels, Prague and Belgrade as well as in concert series in Spain and Italy. Before coming to the United States three years ago, he had also appeared with orchestras. In this country he had given a concert in Philadelphia and been soloist with the New York City Symphony. His last appearance was on April 22 in New York in a benefit for British war relief. Surviving are his mother and father.

MRS. NINA PUGH SMITH, 80, who had served for some 35 years as music critic of the Cincinnati Times-Star, died in a hospital in that city on Dec. 25. She was a native of Cincinnati, the daughter of George E. Pugh, at one time Senator from Ohio. A contralto, she studied voice in Paris, sang in opera there and concerts in the United States, and in 1898 with the Cincinnati Symphony. She joined the Enquirer staff in 1900, then went to the Commercial Tribune, and later the Times-Star. She was named honorary president of the Women's Committee of the Cincinnati Symphony in 1939. A son, Byrd Smith, and a nephew, Dr. Robert Pugh, survive.

MEYRIANE HEGLON, 75, at one time celebrated as a contralto of the Paris Opéra, died in Paris, according to a Vichy dispatch on Jan. 12. She was born in Brussels of Danish parents and made her debut in 1890 at the Opéra, where she created leading contralto roles in Thais and many other works.

MARIA KARINSKA, 56, imperial court singer during the reign of Czar Nicholas who gave her the title of Dame, died in New Westminster, B. C., on Jan. 14. Dame Maria received the title for her work during World War I. She had composed many songs.

LESSIE SACHS-WAGNER, wife of Josef Wagner, composer and pianist, died in New York, Jan. 28. Mrs. Wagner was well-known as a painter.

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WOMEN IN MUSIC

(Continued from page 14)

ation of the Naumburg Foundation, managed by Anna C. Molyneaux. At the time of the depression, the Dessoff Choirs, in which Mrs. Molyneaux was a soprano, was threatened with dissolution. Not only did she keep it together, but took it out of the red. Convinced thereupon that she was a better organizer than singer, she turned her attention to non-profit enterprises intended to better the chances of young musicians, managing the Dalcroze School, the National Music League, and the Walter W. Naumburg Foundation.

Practically a prerequisite for publicity work is a certain amount of newspaper or magazine experience. Constance Hope is the one exception, having been impelled into the field by a law of nature, as it were. But nearly all of the other important publicity women cut their teeth in newspapers.

Alix B. Williamson wrote for her college paper and contributed to a New York daily; later she edited a magazine.

Helen Havener, publicity director for the Musicians Emergency Fund and the National Federation of Music Clubs, owns a background that extends through all phases of newspaper work. Isadora Bennett was a reporter. And so on.

The position requires executive ability of no mean order. Alix Williamson and Constance Hope both maintain large staffs; the former personally superintends everything in her organization, and is responsible for all build-ups. She was the one who thought up the gold piano played by Rosenthal on his jubilee; it was also her idea to publicize the Robin Hood Dell concerts by having what she called the last descendant of Robin Hood ride down Philadelphia's Broad Street on a black horse and sell the mayor a pair of tickets. Mayors must be very useful politicians for publicity people, for Constance Hope got New York's chief executive to present a sword to a famous tenor.

Since Isadora Bennett specializes in dance publicity, certain people jump to hasty conclusions and send her mail addressed to Miss Isadora Duncan. Miss Bennett is unique in that she will promote only something that she believes will be a definite contribution to the dance. Leavia H. Friedberg is one who is not so much interested in big names as she is in taking unknowns and building them up as their development warrants. Not all of the above women devoted themselves entirely to music, of course. For Helen Havener was on the public relations staff of the Will Hays office, and Isadora Bennett helped to publicize Franklin D. Roosevelt's first presidential campaign. Some publicity writers take on what they think they can handle, from the opening of a new restaurant to the promotion of a better-designed fishbowl.

But, musically speaking, the end product is the appearance and reappearance of the artist—on the platform. For an example of box office virtuosity, turn to New York Town Hall, perhaps the busiest concert hall in the world today, where pleasant Dot Dickaut takes care of all ticket sales. In fact, she is treasurer of the office. That she can retain that position and still smile is a tribute to her balanced outlook. She has complete charge of all tickets for from 35 to 40 concerts while answering three phones at the same time(her assistant is buried under all mail orders and two other telephones). In the midst of all the constant rush, the artists, managers and public constantly plague her with all kinds of impossible requests. As if that were not enough, there are statements to prepare for the managers, tax blanks to be made out for the Government, and other data.

MARY CRAIG

SOPRANO

Beautiful clarity of tone—fine musicianship—splendid diction—great personal charm.—Syracuse (N. Y.) Post-Standard

She is a well-schooled musician with a lovely lyric voice, wonderfully warm and flexible.—Milwaukee (Wis.) Herald

Natural beauty of tone, vocal skill and clear enunciation.—Cincinnati (Ohio) Enquirer

A lyric soprano of lovely quality and ample flexibility.—an accurate sense of pitch. The voice has body and carries well.—Baltimore (Md.) Sun

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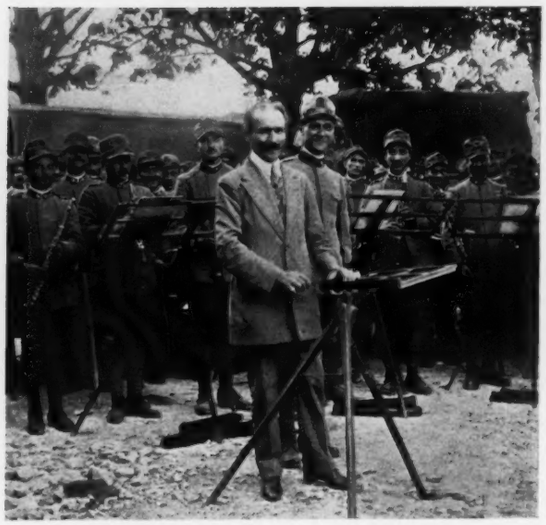

IN WORLD WAR I:

Toscanini conducting a military band on the Italian front.

Music in Wartorn Lands

(Continued from page 9)

members of the Reichsmusikkammer (State Office of Musical Activities), which is indirectly under Goebbels, and, of course, membership is dependent upon Aryan blood and political standing. The works of the German past, classic and romantic, are the staple musical fare, with Wagner—as the so-called "precursor of Hitler"—literally worked to death; in Vienna there is a saying current that "if Wagner survives the infatuation of the Nazis, he is indeed a great genius."

And the extent to which political expedience has harnessed music is directly reflected in the programs of the last few years. Thus, the Russian alliance of 1939 was accompanied by performances throughout the Reich of Moussorgsky, Rachmaninoff, Rimsky-Korsakoff and Tchaikovsky—a policy abruptly reversed by the Nazi invasion of Russia two years later. On the other hand, Italy, Spain, Hungary and Rumania have been rewarded for good behavior by ample place on the concert programs of Germany, while until the coup of King Peter and the Jugoslav patriots, Jugoslavians were engaged at the Vienna Opera. Toward France the cultural attitude has been consistently lenient, that is, excepting the two tragic months of May and June, 1940, when, as one writer has said, "Hitler was giving the French a 'workout' with tanks and Stukas."

German musical activities were apparently disrupted by the outbreak of the war. In October, 1939, western Germany and the Rhineland reported the autumn season in full swing, Wiesbaden, for example, announcing her customary eight concert cycles. Later, however, musical "seasons" gave place to all-year-round activities in order that soldiers on leave might have a choice of diversion, while the "star" performers of yesterday became the "state artists" of today, regimented together with their art in the interests of total war.

Music Used in Norway Coup

Hitler's unexampled use of music in the invasion of Norway is yet another instance of how thoroughly the Germans harness the psychological value of the art. "This is the story of how fewer than 3,000 German troops held Norway's capital for the first 48 hours by a gigantic bluff," cabled Leland Stowe from Stockholm on April 17, 1940. Returning from the telegraph office, Stowe heard "what sounded like a students' chorus at a football match. On the embankment lounged perhaps three platoons of German infantry, their kits, blankets, rifles and bayonets piled in neat rows on the sidewalk below them. . . . The soldiers sat with their arms locked and swinging from side to side, as they shouted out the words of the German song, 'Going to Town,' with splendid harmony on the refrain. . . . Almost unbelieving, several thousand Osloans paused and listened in the course of the next two hours. The songs chosen were full of gayety, and hearing them people were not supposed to realize that those thousands of iron-muscled troops, marching down the gangplanks at the quays' edge, were conquering their city for inestimable months or even years."

Russia Pens New Battle Songs

In Russia, as in Germany, we see the phenomenon of a superorganized musical life. There exists a great demand for music in the U.S.S.R. among government and other agencies, and to meet this demand, the calling of composer has been largely stereotyped. The creative artist is required to belong to a union. He is then paid a prescribed union fee per page for his work. Publication is guaranteed, and performance almost invariably follows, at once establishing the economic security and social status of the composer. Unfortunately, however, this patronage is accompanied by strict government censorship. The composer must write for the masses, in terms the masses can understand, and this implies a uniformity and simplification that threatens free individualistic experimentation.

For the average Russian is musical—to the core; but unsophisticated. He sings the topical or political soldiers' songs provided by the government, he marches to their rousing rhythms, and he dies shouting the name of Stalin.

When the Germans invaded Russian territory, musical Russia sprang to arms. Through the auspices of organizations like the Moscow Composers Club, hundreds of new battle songs were written in Moscow alone within a few days of the opening of hostilities, and the best of these were distributed throughout the length and breadth of the land. Amateur groups assembled performing troupes almost overnight; printers, builders, bakers, gathered after work at railway stations to entertain departing troops; concerts were arranged for civilians on the home front. And there was no facet of musical expression—classical, popular, contemporary, or folk—left unexploited.

The Russian goes to battle singing. His life is reflected in song perhaps more than any other people's, and we see this in the grim, savage strains of the Moscovians and, indeed, all Russians, as the Germans were flung back in December.

"The tea of Tula is not sweet to unwanted guests," sing the people of Tula. "Breathe forth your flames and lead, O samovars of Tula." And cavalrymen pounding westward echo the refrain: "Come, O my threatening saber, and in new battles, my vigilant, my beloved one, slash the enemy!"

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The Fellowship examinations will be held in New York City between September 20 and October 5, 1942. Applications must reach the school before July 1, 1942.

A few Juilliard Scholarships in Orchestral Instruments will be awarded by the Graduate School for study in the Institute of Musical Art of the Juilliard School of Music.

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Recordings by Toscanini And Heifetz Newly Issued

By HERBERT F. PEYSER

WAGNER
Rhine Journey and Siegfried's Death Music, from Götterdämmerung. Played by the NBC Orchestra, conductor, Arturo Toscanini. (Victor.)

Presumably Mr. Toscanini was not satisfied with his earlier Philharmonic-Symphony recording of the Rhine Journey, else why this repetition? Does the present NBC performance make amends for the Philharmonic one and if so, how? To my thinking the playing in this case is below the Philharmonic standard in particular, it lacks tonal quality and clarity. Of course, the inescapable "concert ending" is retained. Why not, at long last, simply end the Rhine Journey as Wagner did, on that chord preceding the opening of the Gibichung scene? This may not furnish a "brilliant" close but in exchange it allows you to bear in full that marvelous change of mood which darkens the previously sunlit music.

The funeral march (preceded as is Mr. Toscanini's excellent custom by Siegfried's dying apostrophe to Brünnhilde) is quite another story. Here the NBC players do ample justice to the conductor's sublime reading and the climaxes of the threnody are shattering. Much finer, too, is the recording, whose clearness enables one to hear through the orchestral sonorities from top to bottom. What a horror, though to make a break right in the midst of the death motive and just in a spot where the need of turning the record is particularly villainous!

VERDI
Love Scene, Willow Song, Prayer from Otello. Sung by Tiana Lemnitz, soprano, and Torsten Rolf, tenor. Accompanied by the Berlin State Opera Orchestra, conductor, Bruno Seidler-Winkler. (Victor.)

These extracts from Verdi's greatest work are sung in German, hence labor more or less under the disadvantage of all translated opera. But that is about the most that can be held against them. For the rest they are, musically and in point of recording, of altogether exceptional beauty. How I wish we could hear these pages sung so well at the Metropolitan! I do not know how Mr. Rolf would fare in the remainder of Otello's rôle, but judging from what he does here he has improved considerably since I heard him in Vienna. The real feature of this recording is, however, the singing of Tiana Lemnitz, whom I thought one of the loveliest contemporary lyric sopranos from the first time I listened to her abroad, nearly ten years ago. Especially in the Willow Song and the Ave Maria the exquisite purity of her soprano, its beautiful schooling and the ease with which she sustains a vocal line are precisely what I remember from her. Such phrasing, such jointless legato, such sensitiveness and moving purity of expression are nowadays very rare in this peerless music.

BRAHMS
Sonata for Violin and Piano, in A major. Played by Jascha Heifetz and Emanuel Bay. (Victor.)

This is a rare performance of Brahms's loveliest piano and violin sonata. Mr. Heifetz plays with extraordinary purity of tone and poetry of expression, while Mr. Bay is a pianist of superfine qualifications. The two artists have developed an ensemble feeling of the most sensitive quality and brought to the interpretation of the sonata the suavity, spirit and lyrical rapture it must have.

MAGDA HAJOS,
Hungarian-born violinist, resident in America for several years, where she has appeared in concerts. In Europe Miss Hajos was heard as soloist in the Philharmonic Concerts at Vienna and Budapest.

GEORGE SZELL,
who will direct the New Friends of Music Orchestra on March 1 at the opening of a series devoted to the works of Mozart and J. S. Bach. Immediately following this concert Mr. Szell leaves for Los Angeles, where he will direct the orchestra for a six week period.

Bost Records Company Opens New Studio

Under the name Bost Records Co., a new recording studio has been opened in New York City. Equipped with the most modern apparatus, the sound-proof studio is designed to reproduce all frequencies. Engineers who are also musicians will be in charge of the recordings. It is also planned to prepare transcriptions for broadcasting.

As record publishers, the firm will publish records of noted artists. In preparation are several albums for educational purposes which are being made under the supervision of authorities in this field. It is planned to cover every division of musical recording.

Herbert H. Borchardt was formerly director of the Polydor Company of Paris. He is the managing head of the company.

Steinert Completes Recording Score of Disney's New Picture

Alexander Steinert has just completed recording the musical score of Walt Disney's newest feature, Bambi, which has been in production for more than three years. It is based on the story of a little deer, by Felix Salten. In addition to conducting the entire score, Steinert made the moiety of the orchestration. He will spend a few weeks in New York before taking up his next Hollywood assignment.

Szell Leads NBC Orchestra

George Szell conducted the concerts of the NBC Orchestra on Jan. 6 and 13. The first program was a tribute to Dvorak and introduced two of his less familiar works, the Rusistka Overture and the Sympony in G, No. 4, op. 88. The Overture proved to be a typical program opener on rather lyric lines, but the Symphony is such a fine example of Dvorak's special inspiration in incorporating the peculiar quality of the folk music into his writings that it is surprising it is not performed more often. In addition to the conception and powerful orchestral colorings, it leaves a lasting impression of a noble work. Mr. Szell is especially gifted in discerning and expressing through the orchestra the various elements to be found in the music of Dvorak, with which he has an inbred understanding. At all times his phrasing and rhythmic control were distinguished, he was most enthusiastically received and recalled often.

The program of Jan. 13 opened with the Overture to Oberon by Weber, followed by the "Oxford" Symphony of Haydn and closed with a tone poem by Smetana, Wallenstein's Camp. In the Haydn Symphony, Mr. Szell showed his talent for precision, careful phrasing and yet did not forget the lyric beauties with the result that it was an altogether satisfying performance and one which was deeply appreciated by the large audience. The secure virtuosity and brilliance of Mr. Szell's direction of the orchestra showed to advantage in this program. The rather unfamiliar Smetana work has less sparkle and charm than the better known works of this Czech master.

M. M.

Elizabeth Gutman in New York Recital

Elizabeth Gutman, soprano, gave a song recital in costume at the Studio Club, New York. The program included French and Russian, American Hill, Spanish and Latin-American songs.

FROM OUR READERS

About Vassar Alumnae

To the Editor of the Musical Courier:

We were interested to receive a clipping from the Musical Courier of Dec. 15, showing a photograph of Stell Andersen with her friend, Mrs. William T. Cornell, carrying a caption on the latter as the "oldest living Vassar graduate."

You may like to know that while Mrs. Cornell was graduated from Vassar in 1870 (our fourth graduating class), she is not the oldest living graduate. Mrs. William M. Bishop of Detroit, Michigan, 96 years old, who was graduated in the first class, June, 1867, is the oldest graduate now living and there are surviving members of the classes of 1868 and 1869 who are presumably older than Mrs. Cornell.

HELEN E. DAVIS,
Director, Bureau of Publication.

For 43 Years a Reader

To the Editor of the Musical Courier:

I have been for at least forty-five years a constant subscriber to the Musical Courier, both at home and abroad. As a matter of fact, the Musical Courier is my "musical Bible" and best musical friend, and I wish to subscribe myself as one of its very best well-wishers and most sincere friends.

VIRGINIA YOUNGER

San Francisco, Calif.

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He's a gifted conductor and one who can draw euphony from his orchestra. —The New Yorker, Dec. 20, 1941

Mr. Poole offered deft and cleancut interpretations.—O'Gorman, N. Y. Post, Dec. 8, 1941

Mr. Poole has a real gift for conducting. He disclosed a fine rhythmic sense, and his interpretations at their best were highly vitalized.—New York Times, Dec. 8, 1941

Mr. Poole has amassed technical skill. He gave an animated, well-marked performance of the Theme and Variations from Tchaikovsky's third Suite.—Irving Kolodin, N. Y. Sun, Dec. 8, 1941

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Hollywood Ensembles and Artists in Midwinter Feast

(Continued from page 22)

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The tradition that the public will not attend an All-American program was exploded by the capacity audience that came to the Wilshire-Ebell Theatre Jan. 11 to hear the Janssen Symphony Orchestra. Werner Janssen again demonstrated his splendid musicianship and masterly conductorial command, the orchestra which he has developed from its inception sounding like a single great instrument in the hands of a virtuoso. His interpretations were made with splendid finesse.

Concertmistress Eudice Shapiro gave a magnificent performance of the Walter Piston Violin Concerto to win a vociferous ovation. Her tone was of luscious quality, her technique surmounting the bristling difficulties with apparent ease. The concerto impressed as a work of superb craftsmanship and consistent beauty, expressed in individual and characterful idiom. First performance of Franz Bornschein's Moon Over Taos, for flute, strings, tympani and Indian drum, showed it a wistful serenade. Martin Ruderman gave the flute solo expressively.

Janssen began his concert with John Powell's overture, In Old Virginia, continuing with Roy Harris' symphonic elegy, Farewell To Pioneers, and four movements from Deems Taylor's whimsical Through the Looking Glass Suite, wherein Bassoonist Kenneth Lowman and Contrabassoonist Max Fuhrman made much of the Jabberwock's lingering demise. Finale was the first hearing here of Jerome Kern's Scenario on Showboat Themes, which greatly pleased most of the auditors.

Wallenstein Leads Philharmonic with Spalding Soloist

Alfred Wallenstein, who received his early training in Los Angeles, was warmly welcomed to the podium of the Philharmonic Orchestra in the Philharmonic Auditorium on Jan. 8. Conducting without score, he led the orchestra with dash and vigor, scoring an emphatic hit in Morton Gould's American Symphonette, No. 2. Soloist was Albert Spalding, who combined dignity and virtuosity in his exposition of the Sibelius Violin Concerto. Wallenstein gave the all-too-seldom heard Second Symphony of Schubert, and rounded out his program with Wagner's Siegfried Idyll and Ravel's La Valse.

Bronislaw Gimpel, concertmaster of the Philharmonic Orchestra, took up the baton for the Young People's concert on Jan. 17, handling the orchestra with musicianly authority and interpretative skill in familiar overtures by Schubert, Tchaikovsky and Mendelssohn, and Sousa's Stars and Stripes Forever. His brother, Jakob Gimpel, again proved himself a pianist of the first rank with a superb exposition of the Rachmaninoff Second Concerto, playing with impeccable style and lovely tone.

Barbirolli Aids Russian Relief

John Barbirolli's guest engagement ended as he led the Philharmonic Orchestra in a beautifully played concert on Dec. 18, opening with the inimitable charm of the Mozart A-major Symphony, No. 29 (K. No. 201) which had its first performance here, and closing with a vividly limned presentation of the Brahms Fourth Symphony. Lauri Kennedy, principal cellist of the orchestra, was featured in a fine performance of the Strauss tone-poem, Don Quixote.

Inadvertently omitted from my December review were two splendid performances by the Philharmonic Orchestra, a Russian War Relief benefit in the Shrine Auditorium on Dec. 3, and the regular concert in the Philharmonic Auditorium on Dec. 4, both directed by Barbirolli with his customary engaging musicianship and finesse. In the former, an all-Tchaikovsky program, Vladimir Horowitz gave a magnificent rendition of the First Piano Concerto, and Jascha Heifetz offered an impeccable presentation of the Violin Concerto. The latter included first performance of a delightful Elizabethan Suite arranged by Barbirolli from music of the period, Delius' The Walk to the Paradise Garden, Ravel's two suites from Daphnis and Chloe and a strongly devotional reading of the Franck Symphony.

In the Recital Field

The deftly attuned synchrony and spiritual rapport of duo-pianists Vitya Vronsky and Victor Babin brought plaudits to the pair in their Philharmonic Auditorium concert of Jan. 13. A Bach Sonata in G, transcribed by Babin from the original for two claviers and pedal, made an effective opening, followed by a familiar Gluck Melody and the delightful Brahms Variations on a Theme by Haydn. Rachmaninoff's Fantasia was encored with Babin's arrangement of the same composer's Vocalise.

Dusolina Giannini's dramatic soprano voice was opulent in quality and appealing in timbre for her Philharmonic Auditorium recital Jan. 11. She began with Handel, Haydn and Spontini and continued with lieder of Brahms, Rachmaninoff and Tchaikovsky, Cimara's Canto di Primavera and arias from Cavalleria Rusticana and Forza del Destino. Her brother, Vittorio, was brought to the stage to share in applause for his song Heart Cry, in the English group, and three deft arrangements. Sanford Schluessel accompanied.

The stirring singing of the Don Cossack Chorus attained effects of organ-like richness and climaxes of thrilling power in concert at the Philharmonic Auditorium Jan. 18, as Serge Jaroff conducted with taut precision and superb discipline. Church music, excerpts from Glinka's Life for the Tsar, Russian songs and folk music comprised the program. A second recital was given Jan. 20, and a third on Jan. 25 at the University of California at Los Angeles. In addition, during the week here, the chorus was featured in a short subject made by Warner Bros. Studios.

Three modern sonatas for violin and piano were given by Louis Kaufman and Emanuel Bay in Hancock Auditorium, University of Southern California, Jan. 18. The two artists, well matched in tone and technique, gave impeccable presentations and interpretative finesse to sonatas by Respighi, Hindemith and Debussy.

Opera in English

Dramatic intensity marked a presentation of Leoncavallo's opera, The Players, sung in clearly enunciated English by a group of resident artists led and directed by Vladimir Rosing and the WPA Symphony orchestra directed by James Sample in Embassy Auditorium, Jan. 7. Rosing scored as Canio, Bonnie Emerie made a lovely Nedda, David Hamilton a capable Tonio, and Ben Winslow and Burnson McCormick were the Beppe and Silvio. Sample conducted authoritatively, preceding the opera with an ingenious Fanfare, Chorale and Finale for brass instruments by Godfrey Turner, Butterworth's A Shropshire Lad and the Bacchanale from Saint-Saëns' Samson and Delilah.

John Crown gave a lovely interpretation of De Falla's Nights in the Gardens of Spain as piano soloist with the WPA Orchestra in Embassy Auditorium, Jan. 14, revealing a beautiful tone of limpid timbre backed by technical mastery. Guest conductor was Edward (Wolfgang) Rebner, who handled the orchestra with efficient skill and musicianly surety in the Brahms Variations on a Theme by Haydn, Smetana's River Moldau, his own excellent arrangement of Liszt's third Landscape and Tchaikovsky's Romeo and Juliet. Premiere was a dancy American Rhapsody by Leith Stevens.

(Please turn to page 123)

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ETHEL KRAMER 15 year old violinist
whose only teacher has been Irma Zacharias
was soloist with the New York Philharmonic, Rudolph Ganz directing, at a Young People's Concert in Carnegie Hall, Jan. 17, playing the First Movement of the Wieniawski Concerto.
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4 Win Auditions of Music League

Four young artists were selected at the final auditions of the National Music League in Town Hall, New York, for management by the League. They are Brenda Miller and Ethel Taylor, sopranos; Mary Elizabeth Miles, flutist; and Harry Cykman, violinist. The judges were Alexander Brailowsky, Rosina Lhevinne, William Primrose, Joseph Schuster, Walter Golde and Kerstin Thorborg.

Mr. Cykman, winner of a Naumburg Foundation Award last year, made his debut on Jan. 21, 1941, in Town Hall. He has been heard with the San Francisco Symphony, the Portland and Philadelphia Orchestras. Mr. Cykman is a student of Ivan Galamian.

Miss Miller, pupil of Mme. Schoen-Rene at the Juilliard Graduate School, has made frequent concert appearances in the vicinity of her home city, Cleveland.

Miss Taylor has appeared in summer opera in Memphis, Tenn., of which she is a native, and in summer stock in Maplewood, N. J., and Washington, D. C. She also studied at the Juilliard School.

Miss Miles is a pupil of Georges Barrere at the Juilliard Graduate School. She has been soloist with orchestras in New York and New England and has been heard over WNYC and WQXR. Miss Miles has taught at the New England Music Camp and the Institute of Musical Art.

The National Music League is a non-profit cooperative management for young artists selected by auditions. Preliminary judges are the three counselors, Leon Barzin, Leopold Mannes and Paul Boepple. This year 44 artists were heard in the preliminaries and 17 appeared for the finals.

Fritz Mahler to Hold Summer Courses at Juilliard

Fritz Mahler has been engaged for the fourth consecutive season to present conducting courses at the Juilliard Summer School. In addition to teaching advanced symphonic conducting, opera and light opera conducting and a study of modern and classic symphonic repertoire, Mr. Mahler will introduce a new course emphasizing fundamentals of the conductor's technic for the benefit of soloists. Instrumental ensembles, singers and other soloists will give demonstrations during the courses. Students also will be given an opportunity to conduct.

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Josepha Chekova Translator as Well as Singer of Opera

Josepha Chekova, soprano, who has in her operatic repertoire the roles of Aida, Mimi, Santuzza, Marguerite and Violetta among others, is a translator of opera as well as a singer.

Born and educated in New York, she

By Jas. Abresch

JOSEPHA CHEKOVA
as Mimi in La Boheme.

made her debut in Prague in The Bartered Bride. She has made a translation not only of this work but of Zagar's Christopher Columbus and other scores. Mme. Chekova has fulfilled guest appearances with opera companies from coast to coast and regards the Metropolitan as "an uncharted sea." She hopes ultimately to be engaged there but meantime is studying and preparing so that "when the call comes, I shall be ready." In addition to her singing and translating, she is interested in poetry and has written several poems.

New Courses Started at Minneapolis Music College

MINNEAPOLIS. — New courses for students and teachers were instituted at the beginning of the second semester on Feb. 2 at the Minneapolis College of Music. Four-year courses leading to degrees are offered in all departments.

The voice department gives instruction in groups and small classes as well as private lessons under the direction of Berthold Busch, Corinne Frank Bowen, Harold Brundin, James French, Estelle Larsen and Peter D. Tkach, who also continues to head the public school music department. Ethel K. Chilstrom, Dorothy Pile and Marguerite Howard conduct a course in speech education. Dancing is under the supervision of Miriam Phillips and Dorothy Pile.

Harold Ayres, director of the violin department, and concertmaster of the Minneapolis Symphony, was soloist with that orchestra on Jan. 30. He also was heard with Nikolai Graudin, cellist, in the Brahms double concerto. With Frank Mannheimer, London pianist, Mr. Ayres played the Brahms D minor concerto at the recent M.T.N.A. convention.

Naumburg Contest Rules Announced

Preliminary auditions in the 18th annual series of auditions for the Walter W. Naumburg Musical Foundation awards will be conducted in March. The advisory committee in charge comprises Ernest Hutcheson, Francis Rogers, Willem Willeke and Mrs. Anna C. Molyneaux, manager.

Final auditions are set for April 6 and 7. The judges will be Walter Spalding, Wallace Goodrich, Bruce Simonds, Povla Frijsh and Joseph Szigeti, the latter replacing Adolfo Betti, now in Italy.

Pianists, violinists, cellists and singers, ready for professional careers but who have not given a New York recital reviewed by the critics are eligible. Any candidate having given a New York recital, if under the age of 10, even though press notices were received, will not be excluded. The winners will receive New York debut recitals during 1942-43 with expenses paid by the Foundation.

Candidates, except as noted above, must be betwen 16 and 30 years of age and recommended by a teacher, music school or musician of recognized standing. Full details may be obtained at the headquarters of the Foundation, 9 East 59th St., New York, and applications must be filed by Feb. 28.

Olga Eisner in Recital at Mannes Music School

Olga Eisner, mezzo-soprano, was featured at the second concert in the faculty series at the Mannes Music School on Jan. 25. Mme. Eisner was assisted by her husband, Bruno Eisner, pianist, and Edgar Williams, violinist. Folksongs and Lieder made up most of the program.

Leopold Mannes, associate director of the school, announced other programs for Feb. 15, March 1, 18 and 29 and April 12.

The mid-year orchestral and operatic program by students was given on Jan. 26. Carl Bamberger, head of the operatic and orchestra departments conducted the student orchestras with Jerry Sabransky and Yvonne Bizet, violinists, Dorothy Kautsman, cellist, and Julius Rudel, pianist, as soloist. Operatic excerpts were sung by Jeanne Gordon, Laura Castellano, Mimi Benzell, Dorothy Shawn, Lillian Schoen, Cynthia Rose, Loren Welsh and Nathan Frey assisted by Ralph Herbert of the faculty. Mme. Josefin Hartman Vollmer, Siegfried Landau and Julius Rudel were accompanists.

Bethlehem Choir to Sing Haydn's Creation under Jones

BETHLEHEM, PENNA.—Bethlehem's Bach Choir, which in 1811 presented part of Haydn's The Creation for the first time in America, will sing the entire oratorio on Feb. 22 as its contribution to the Bethlehem Bicentennial celebration.

It will be sung in two parts starting at 2:30 P. M. Mozart's E flat symphony will open the program. Dr. Ifor Jones will conduct the chorus of 200. Lura Stover, soprano; Hardesty Johnson, tenor; and Justin Williams, bass, will be the soloists. Members of the Philadelphia Orchestra will assist.

The oratorio was first given in its entirety in this country in the historic Moravian Church on Whit-Monday, 1839 by 125 voices of the Philharmonic Society.

The annual Bach Festival will be held on May 15 and 16.

Sari Biro Heard in West

Sari Biro, pianist, has returned to New York from the Mid-West where she had two appearances with the Kansas City Philharmonic Orchestra in Municipal Auditorium playing the Tschaikovsky concerto before an audience of 5,000.

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Music in Dayton Boomed By War, Says Stephan Hero

The effect of the war on a typical American city, one in which all effort is being directed toward the manufacture of war materials as well as the training of airplane pilots was described by Stephan Hero, young American violinist.

Mr. Hero cited the case of Dayton, O., where he has been heard with the orchestra under the direction of Dr. Paul Katz.

"To my mind Dayton is typical of our country both in its normal musical activities, and now in the midst of war," asked Mr. Hero. "What do we find? First, there has been a great influx of people due to the manufacturing plants. Many members of the orchestra are working in war industries and then get together for their rehearsals and concerts. Secondly, because of the nearby location of Wright Field and Patterson Field, we find many men in uniform.

"All of these people, whether they are in industry or training for service, want music. Our typical American orchestra, for such is the Dayton Philharmonic, has had a better attendance than in normal times. Already at two concerts in the Masonic Auditorium, more than 2,400 attended each program. And they want the best in music, even composers with whose homelands we are now at war. Mozart, Bach, Beethoven and Brahms as well as Richard Strauss are just as popular as before the war.

"The orchestra, now nine years old, has felt the effect of the draft, several men having left. But their places are being filled and despite the call of industry, we find them rehearsing on Sunday mornings in order that the season's activities may not be affected. The orchestra is giving eight concerts in Dayton, two in Springfield and the usual children's series which are free. These latter are attended by some 3,000 children at each program and the tickets are allocated so that all may get an equal chance. Furthermore, the children are accompanied by their teachers.

"The orchestra has a twenty-week season planned and with the pop concerts and summer series, it is practically an all-year ensemble."

Mr. Hero is not unfamiliar with the upsets of war, for his uncle served in the Russo-Japanese War and also in World War I. He studied first with his father who was a member of the faculty of the Mannes School of Music before going into private practise at Forest Hills, L. I., where the family now lives. And the son reports that interest in music has not suffered by the war judging by the activity of his father's studio. He himself has been a scholarship pupil with Thibaud, Persinger and Stassevitch.

In addition to appearing with the Dayton Philharmonic in that city and in Springfield, Mr. Hero has an active schedule before him. He plays with the Chicago Symphony on Feb. 23, then appears at West Frankfort, Ill., on Feb. 27 in a return engagement; another return engagement on March 8 and then at St. Mary's College in Maryland just outside of Washington.

As an American citizen, he expects no difficulty in returning to Mexico City where last year he gave nine concerts and played for the benefit of Polish, Belgian and French war victims.

"They love their music and they know the best in music down there," he said. "In fact it seems that every person in Mexico knows music. Apparently they have more time for it than we do here and Bach and Stravinsky, Mozart and Beethoven are more than mere names."

STEPHAN HERO

Suzanne Sten in C.B.S. Operas and Recital Bookings

Suzanne Sten, mezzo-soprano, has added to her concert and recital schedule six appearances on the coast-to-coast network of the Columbia Broadcasting System of "stream-lined" grand opera performances. The presentations will be made with a large orchestra under George Sebastian, and the associate artists will include Jan Peerce, Robert Weede, Jean Tennyson and others.

In addition to recital appearances at the West Virginia State College, Institute, West Va., Philipps Academy, Andover, Mass., several engagements in Ohio, Minnesota, Nebraska and Colorado, Miss Sten made two appearances with the Pittsburgh Symphony Orchestra under Fritz Reiner, in excerpts from Strauss' Rosenkavalier.

At her appearance in a Peabody Friday afternoon concert recently in Baltimore, her program included the Schumann Frauenliebe und Leben, and an attractive English group, with September Day by Gustav Klemm representing local composers.

Miss Sten recently recorded two French arias by Massenet for the Columbia Recording Corporation, the orchestra being under the direction of Erich Leinsdorf. In February, Miss Sten will be soloist with the New Friends of Music at Town Hall in New York.

Village Opera Group to Present Trial by Jury and Pinafore

The Village Light Opera Group of New York, Allen Hinckley director, has resumed rehearsals for its spring presentation of Trial by Jury and Pinafore at the Heckscher Theatre, New York. Rehearsals are held at the Washington Square Methodist Church. Owing to war conditions, there are a few vacancies for membership. Members from the group sang for the soldiers at Governor's Island on Jan. 18. The choir at the Washington Square Methodist Church recently presented Gaul's Holy City with Glady's George and Elaine Norton, sopranos; Eleanor Putnam and Miss Freddie Mauer, contraltos; Harold Snyder, tenor; and George Norton, baritone as soloists. Mr. Hinckley was director.

Louis KAUFMAN

AMERICAN VIOLINIST

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L. A. Herald-Express, February 17, 1941

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New York Sun

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MARCH 21, 1940

Los Angeles Examiner

"Louis Kaufman played with beautiful singing tone and exotic dash and swing—winning a real ovation and repeated calls to the foot-lights for his performance."

FEBRUARY 17, 1941

San Francisco Examiner

"His performance had technical mastery, beautiful tone and emotional vision."

AUGUST 13, 1941

1941 ORCHESTRAL ENGAGEMENTS

Soloist with Janssen Symphony in

Los Angeles—February 16 • Santa Barbara—February 23 • San Francisco—March 30

Soloist with No. Cal. Symphony playing Beethoven and Brahms concertos in

Oakland—June 20 • San Francisco—August 12 • Watsonville—November 5 • Oakland—November 7 • Taft—December 11 • Fresno—December 12

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Plan for Creation of Symphony Orchestras With Army Musicians Urged by Wallenstein

A large-scale plan to utilize the skills of musicians now in the national armed forces by creating several symphony orchestras of the highest quality is advanced by Alfred Wallenstein, noted cellist, conductor and musical director of WOR.

"The men in the army who are professional musicians now have no chance to play the higher types of music," he says. "That means they will probably lose their technical skill through disuse—an important loss to the nation. It is a blow at the men's morale, whereas they could be using their talents in raising that of others.

"I propose that a survey be made of all professional musicians in service units, and that the best and most qualified for the posts be transferred to one centre. Opportunity should be given for them to practise two or three hours a day.

"Leading conductors would be glad to conduct rehearsals and programs. I myself have suggested the plan to army authorities, and Toscanini has expressed his interest in it. There would be no difficulty in getting notable soloists for concerts.

"Such a proposal would, of course, have to be removed from any possibility of interference by army officialdom. Red tape would have no place in it. It would be fatal if there were a constant moving of musicians from one unit to another and replacing of these with new recruits.

Bad Effects of Last War

"The musical plans evolved by America in the last war came almost too late to be effective. Italy had musical arrangements well organized early in that conflict, and Toscanini himself led army bands at the front.

"I well remember the effects of that war on the quality of orchestral playing afterward. The younger men had no opportunity to keep up their technical practise, and for some years we had a predominance of old men in our ensembles. We should not permit a sacrifice of the best skills to occur again.

"The programs I visualize for such organizations would be of high class. There should be insistence on the playing of classics and some more popular concert works. Jazz can be left to the many army and other service bands. Understand, I don't mean that programs can't be light on occasion.

"This is not a question of creating 'makeshift' orchestras. If one can't find enough bassoons, for example, in one camp, players of that instrument should be brought from other units and put in the same one.

"I believe that better results would be achieved by two or three hours' intensive practise each day under qualified leaders than by playing any number of makeshift concerts.

"Certainly, several hours' time a day for two or three hundred men, out of the millions in the armed forces, would not be missed! I think a similar plan could also be evolved for the actors in the army, so that there would be excellent performances for the service organizations.

No Competition with Professionals

"Naturally, there should be no thought of competing with professional groups, with the activities of union musicians or established symphony orchestras.

"This would be above and exclusive of any commercial basis. It is vitally important that the men should have a feeling that 'This is *our* orchestra,' something which they would create out of their best efforts, given freely.

American Music—If It's Good!

"I think," continued Mr. Wallenstein, "that American music should be played—when it's good. There is a temptation at this time to go 'all-out' on native stuff. But there is no possible gain in doing this when it is, frankly, lousy! It is bad for the composers, not to mention the audience. We should not be chauvinistic in an extreme way just because we are at war, and we should certainly make a place for good music of other nations."

Mr. Wallenstein, as musical director of Station WOR and conductor of the Firestone Orchestra, Symphonic Strings, the program known as America Preferred, and the Wallenstein Sinfonietta, knows whereof he speaks, for he gets many hundreds of music manuscripts yearly that, he says, are "drivel." Yet he has been a notable pioneer both in digging up rare older music and modern scores. In six years he has premiered more works than most of the other symphony orchestras.

Radio "Great Cultural Influence"

"I believe radio in the United States, has built up a great cultural audience," he says. "Every time a conductor appears on a national hookup, he is heard by from 6 to 14 million persons. One can assume that out of these millions there are quite a few with a sufficiently rich background to appreciate almost anything he may offer. And this has been verified.

"As you know, there is a system for checking, by means of telephone calls, on how many persons in a given territory are listening to any program. One may even get down to finer points, and calculate how well a certain item went over. Of course, we also get many fan letters, commenting on this work or that.

"For example, I have learned by letters that churches have incorporated into their musical services some of the rarer Bach cantatas we offered in a special series. Apropos of Mozart Year, we did a number of this composer's operas over WOR about two years ago, including some never heard in this country. I have conducted 38 of his symphonies, and all the piano concertos with Nadia Reisenberg as soloist.

"In fact, we never cease digging for material. In Christmas week this year we gave as a novelty Beethoven's own arrangement of his Violin Concerto for the piano! Of course, we do not neglect the moderns.

"People often send old scores to us—an example received recently was a Concerto by C. P. E. Bach, which seemed to me familiar, until I asked our librarian, who assured me that we had given it on our programs. WOR has one of the largest musical libraries in the world, and we are constantly adding to it."

Mr. Wallenstein, who in his youth played in the Los Angeles orchestra, then occupied the first cello chair with the Chicago Symphony and the New York Philharmonic under Toscanini, revisited the West Coast during the holidays. He conducted as guest with the Los Angeles Philharmonic on Jan. 8 and 9, and Jan. 22 and 23, and visited Santa Barbara with this orchestra on Jan. 13. He conducts the NBC Symphony Orchestra in New York on Feb. 17 and 24.

R. M. K.

OFF TO THE COAST. Alfred Wallenstein leaves the Grand Central in New York to lead the Los Angeles Philharmonic Orchestra in several concerts during January, accompanied by Mrs. Wallenstein.

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MAXWELL HOUSE
"COFFEE TIME"
radio program

Guest Conductor of
SAN FRANCISCO
SYMPHONY ORCHESTRA
in first performance of his tone poem, "Jervis Bay"—February 6 and 7

Guest Conductor of
FORD SUNDAY
EVENING HOUR
over CBS coast-to-coast network — — March 15

Szigeti Yielded Plane Seat Avoiding Death in Crash

Because he had yielded his seat, in order to make room for Army officers taking the plane, Joseph Szigeti, violinist, escaped death in the recent plane crash near Las Vegas, Nev., killing Carole Lombard and 21 other passengers and crew members. Not long ago, Szigeti was injured when a plane in which he was riding, fell into an air-pocket. The violinist gives his Carnegie Hall, New York, recital on Feb. 25 with Andor Foldes, pianist and Mason Jones, first horn player of the Philadelphia Orchestra, assisting in the Brahms Horn Trio. He will play from manuscript the fourth Violin Sonata of Charles Ives and works of Ravel, Mozart and Szymanowski. Lord and Lady Halifax are the patrons and the proceeds will go to the British War Relief Society.

Gerald Tracy in New York Recital

At his Town Hall recital on Feb. 7, Gerald Tracy, American pianist, will play works by Bach, Beethoven, Debussy and the 24 Preludes, Op. 28 of Chopin.

Seven - Year - Old
WONDER CHILD

ELAINE
WIGHTMAN
Soloist with W.P.A. Symphony
Oct. 1st, 1941

"The gifted youngster gave a reading of Mozart's A major concerto which created a sensation. Elaine's nuances and phrasing are of adult quality, and she has an elegance about her performance which may well be envied by many mature performers. Her rhythm, too, is admirable. . . . A rarely endowed personality."
—*F. Lawrence, Los Angeles Examiner.*

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HOLLYWOOD

(Continued from page 119)

The chamber music events, "Evenings on the Roof," moved to the more commodious Assistance League Playhouse on Jan. 5 to begin a fortnightly series. Kodaly's unaccompanied Sonata for cello was magnificently played by Kurt Reher. It was elegiac in style, holding attention despite its half-hour length, and made the utmost technical demands. The lower strings were tuned to B and F-sharp. Sol Babitz and David Frisina, violin, Kalman Bloch, clarinet, Paul Bergstrom, cello, Helen Lipetz and Leonard Stein, piano, gave music of Purcell, Brahms and Haydn.

Robert Gilmore showed himself a young pianist of decided promise in a series of three different programs on Jan. 4, 11 and 18 at the Women's University Club. . . . The Woman's Lyric Club began its 38th season with a concert at the Wilshire-Ebell Theatre on Jan. 16 under the efficient leadership of Benjamin Edwards. Guest soloist Lee Sweetland displayed a fine baritone, and club soloist was Mary Teitsworth Boyd. Composer Elinor Remick Warren took a bow from the audience for her choral, The Question, and an excerpt from The Passing of King Arthur.

• • •

One of the most active individuals in war work in Hollywood is Soprano Marion Talley, who is busily engaged in knitting. She is also engaged in preparation of recital programs for a Spring tour. Her announcement that she would be glad to look at new American works brought her a large number of interesting songs by American composers.

• • •

The dream of every concert pianist—to have the dedication of a specially written Concerto—has come true for Edith Pengilley, Hollywood piano virtuoso, who has received the dedication of a Concerto by Emil Gerstenberger. Entitled Theme and Variations for Piano and Orchestra, in Dance Form, the work develops choreographic concepts from primitive Indian dances through the classic and romantic periods to the dance idioms of the present day. Miss Pengilley gave a rehearsal reading of the Concerto with the Beverly Hills Symphony under the direction of the composer, and expects soon to play it publicly.

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—*L. A. Herald and Express*, Aug. 7th, 1941
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Behymer

(Continued from page 22)

On the Coast our people are new, many of them only of the third generation at least. So, if they have been a bit jittery, it is for this reason that they could not understand the sudden change in their normal life. They haven't been acclimatized as yet.

Outdoor Music Presents Problem

"There may be a change in the Hollywood Bowl plans. The Governor and military authorities have ruled against gatherings of more than 5,000.

"But there will be no dearth of music. New towns are coming in every year. Some of these have had to be worked up over a period of years, but they all want music. Sometimes it takes 10 years or more to build up an organization to support what the people want. This is my forty-fifth year in San Diego and the same in Sacramento. I have spent in all fifty-six years in this business and have presented all types of amusements, including lecturers, ballets, musicians, touring shows and university courses. And I have seen the growth of my 'territory.'

"Regarding the new season I will say that we have had some requests for artists to present their German group in English. Note that they do not seek the elimination of Lieder, but only ask that English be used. In the matter of the opera, we tell them that some works can be given in English if they prefer, and we try to stress the operas which have been written in this language, such as Shanewis and The King's Henchman. Not all operas can be given in translated form and we are frank to tell them this. But there is a tendency toward more of the works in English; that I can say.

"On the other hand, we don't want to be stampeded or become victims of wartime hysteria. We can look back to the last war."

Avoiding Booking "Jumps"

Recognized as a "clearing-house" for his territory, Mr. Behymer had a good word for both Columbia Concerts, Inc., and the National Concert and Artists Corporation, both better known to him as Columbia Concerts and NBC Artist Service.

"Working together," he said, "we try to lay out the territory so as to avoid long jumps. For instance, in booking opera artists we take into consideration the dates between which an artist will appear in opera on the Coast. We try to arrange his or her concert schedule accordingly. Then we find out what instrumentalists or other vocalists are apt to be in our territory and notify the towns and cities as to these dates.

"This plan also is followed with the orchestras, the soloists they have and in arranging the college and university courses. By co-operating we bring the best to the largest areas."

"Bee" reminisced for a moment thinking back to the days when he booked Modjeska, Paderewski, Calve, Nordica, Schumann-Heink, John Philip Sousa ("as a lieutenant and later as a lieutenant commander") and his band, Pavlowa, Tamaki Miura, Lawrence Tibbett "for his first concert at $50," Mario Chamlee "when he was only 17 years old," Alice Nielsen, Alice Gentle, Maud Allan and so many others that his interviewer's pen got over-heated in trying to jot them down.

"Why I even had the first motion picture show in San Francisco," he added. "At first I exhibited it in a street fair and then later in a theatre.

"I made one mistake though," he went on. "After seeing those jittery pictures, I thought that they would boom the oculist business, so I went into partnership with an oculist instead of investing in the movies."

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OUTSTANDING EVENTS OF 1941-42 SEASON
include a Warner Bros. picture featuring the orchestra in a serious musical program, an appearance sharing the program with the Philharmonic Orchestra in the Philharmonic Auditorium, the privilege enjoyed by the young players under the masterful guest conductorship of Bruno Walter, John Barbirolli, Artur Rodzinski, Albert Coates, Jose Iturbi, Efrem Kurtz and Edwin McArthur, and the critical evaluation by Olin Downes, Deems Taylor, Florence Lawrence, Isabel Morse Jones, Bruno Usher, Richard Drake Saunders and other noted music critics.
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Chicago Musical College Marks 75th Year

Founded on Feb. 21, 1867 by Dr. Florenz Ziegfeld, the Chicago Musical College is observing this year its 75th anniversary. To mark the event, Dr. Rudolph Ganz, president, is scheduling several events which include a get-to-gether of faculty and students on Feb. 15 and a special commencement program on June 17. On the latter day a faculty concert will be given in the afternoon.

Dr. Ganz, who has been associated with the college since he was brought here by Dr. Ziegfeld in 1900 as head of the piano department, has been president since 1933. His service, however, has not been continuous. After five years as head of the piano department, he returned to his concert activities and toured this country and Europe until 1920 when he became conductor of the St. Louis Symphony. He remained in that post until 1928 when he was called back to the college by Carl E. Kinsey as artistic director, and remained in that capacity until succeeding the latter as president.

"What we are celebrating is 75 years of continuous service by the college," said Dr. Ganz. "Chicago is 108 years old, so you can figure out that it was a young city when Dr. Ziegfeld founded the college. It was begun 25 years before Theodore Thomas founded the Chicago Symphony Orchestra and it has survived the great fire, financial panics and depressions and maintained its uninterrupted work.

"Dr. Ziegfeld was a musical pioneer, and he always had as members of the faculty men of artistic standing, importance and authority. I was a young man when he first engaged me, shortly after I had made my debut in Berlin as a pianist.

"Some years ago, it was in April of 1936, two events occurred which reminded me of my early association with the college. One day, I came across a picture of the ruins of the fire and, standing out vividly in the picture was the name 'Chicago Musical College' showing that it was still going on. A few days later, two I think it was, I dropped into a second-hand store and, on the wall, was a picture of Dr. Ziegfeld, the same picture which had hung in back of him the day I spoke with him on joining the college. I now have the picture for myself.

"In connection with the celebration, we have letters from Gov. Green of Illinois and Mayor Kelly of Chicago, congratulating the college on its history. We also have a letter from Dr. Stock, conductor of the Chicago Symphony, who with the members of that orchestra, have been an inspiration to our students.

"It is interesting to note that Dr. Ziegfeld engaged the orchestra and Theodore Thomas when the college marked its 25th anniversary. Members of the faculty were soloists.

"The college has become accredited by the North Central Association of Colleges and Secondary Schools and, with the Art Institute of Chicago, is the only professional school so accredited

"This is a sort of anniversary year for me. I took part in the 50th anniversary of the Chicago Symphony, I am now participating in the 75th anniversary of the college and in the 100th anniversary of the New York Philharmonic-Symphony Society, making a sort of 225th anniversary in all."

RUDOLPH GANZ,
president of the Chicago Musical College.

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Peoria Defense Work Aids Arts

By HALSEY STEVENS

PEORIA, ILL.—With defense industries bringing new families to Peoria daily some expansion of musical activities is certain. However, concert managers planned their offerings and sold all available seats last fall, hence newcomers have not been able to hear the programs of either the Amateur Musical Club or the Sunday Series. If the influx continues, it may be necessary to make somewhat different arrangements for the 1942-43 season.

Bradley College of Music will be affected by the acceleration of schedule adopted by Bradley Polytechnic Institute, with which it is affiliated. The second semester of the current year will end on May 16; and the 1942-43 college year will extend from Sept. 8 to April 20, making it possible to add a third semester or three five-week summer sessions thereafter.

The Amateur Musical Club, in its thirty-fourth season, is headed by Mrs. W. Clayton Burgy. The club's attractions include a program of four pianos, with Lois Harsch, Marion Johnson, Clara Korb, and Gertrude Sneller, assisted by William Ewing, baritone, and a string ensemble, on Jan. 27; the Peoria Symphony orchestra, Sol Cohen conducting, on Feb. 24; Egon Petri, pianist, on March 24; the Philharmonic Choral, Thomas W. Williams directing, on March 31; and Bruce Foote, baritone, on May 1. There are programs by junior members on Jan. 19, March 9, and April 14.

Harriet A. Todd, sponsoring the Sunday Series, was to complete her current list with programs by Hollace E. Arment, tenor, on Feb. 1; a string trio composed of Ruth Ray, violin, Margaret Jean Cree, cello, and Olga Sandor, piano, on March 1; and Eleanor Davis, soprano, on April 5. Miss Todd will herself add a post-season piano recital on May 3.

Bradley College of Music announces a recital by Ruth Ray, violinist, on Feb. 12; an organ recital by Grace Scatterday Bone, and a program by its director, Halsey Stevens. There will be spring concerts of the Bradley Ensemble, the Bradley Band, and the A Cappella Choir. Tentative plans for next season include a performance of Messiah.

On Feb. 13 several Lutheran churches of the city are combining to bring the St. Olaf Choir for a concert at the Shrine Mosque. The Orpheus Club, under the direction of Howard D. Kellogg, lists its annual spring concert for April 28. Other music groups have not yet announced their spring plans.

Ann Arbor's 2nd Chamber Festival Applauded

ANN ARBOR, MICH.—The second annual Chamber Music Festival presented by the University Musical Society in the Rackham Auditorium at the University of Michigan proved an outstanding artistic success. Feri Roth and his associates—Rachmael Weinstock, Oliver Edel, and Julius Shaier—gave three programs on Jan. 23 and 24. Works were played of Haydn, Ravel, Schumann, Tchaikovsky, Boccherini, Mozart, Roy Harris and Beethoven. R. B.

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Giovanna	ETHNA SHANBAUGH
Marullo	J. R. FAWCETT
Sparafucile	ALOIS BRAGAGNOLA
Matteo Borsa	WILLIAM BARRATT
Conte di Monterone	WILLIAM THOMAS ZANE
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Drake Civic Symphony Has Record Patronage

DES MOINES, IA.—With this year's patron contributors attaining an all-time high, the Drake Civic Symphony, now in its third year as a combined Drake University and Des Moines civic organization, started the season of four concerts recently. B. Frank Noyes again is the conductor. Yella Pessl, harpsichordist, was soloist at the first concert.

On Jan. 18 Nikolai Graudan, first cellist of the Minneapolis Symphony, was the soloist. Edna Thompson, Norwegian soprano, appears at the Feb. 22 concert and Amy Neill, Chicago violinist, assists on March 29.

The Drake Civic Symphony Association was incorporated last June, with Kathleen Davison as president. Palmer D. Lowry is business manager.

Peoria Symphony Marking Its 44th Year

By MORTON M. COKER,
Secretary, Peoria Symphony Orchestra

PEORIA, ILL.—The Peoria Symphony Orchestra, under the presidency of Harold W. Jeter, commenced rehearsals of the current season on Oct. 1. This is the 44th year of the group of amateurs and professionals. Sol Cohen, violinist and conductor, of Urbana, Ill., has been engaged as conductor for the entire season.

At present only one definite date has been arranged for the orchestra, but several others are expected. Probably the ensemble will appear in concert four times. At each concert a guest soloist appears.

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Pryor Says the Concert World "Has Definite Duty" in War

By LUCIUS PRYOR,
Lucius Pryor Concert Service

COUNCIL BLUFFS, IA.—The Lucius Pryor Concert Service operates exclusively in Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma, Louisiana and Texas. Our 1941 fall business was 18 per cent greater than in 1940.

Under present world conditions, the concert business has a definite duty. We must leave our glass-covered desks and get out and hustle. Most of us were brought up on hustling. It won't hurt us to forget the old heart trouble and return to it.

I believe music is necessary enough to our national moral fibre so that it is worth fighting for, even eliminating any selfish motive. If we believe history, the savage tribes got out their musical instruments when war was on or in prospect.

Defining a "Chump"

The artist or manager who cuts his advertising appropriation during these times is a chump.

In the summer of 1942 my first attraction will be William Ireland Duncan and the Taterman Marionettes. Another is the Russian Cathedral Quartet, directed by Nicholas Vasilieff. My third attraction is to be selected.

Next fall I shall present Gounod's Faust, streamlined for concert presentation; also William Masselos, pianist. The winter schedule includes Robert Mann, violinist; Ernst Wolff, singer; Howard Pierce Davis, lecturer; the Belgian Piano-String Quartet.

Next spring I shall present the Ionian Singers; and Helen and Karl Ulrich Schnabel, four hands at one piano. My dance attraction is to be selected.

LUCIUS PRYOR

Purdue Univ. Concerts Will Follow 3-Semester Plan

(*Picture on page 7*)

LAFAYETTE, IND.—Purdue University has adopted a new three-semester schedule in response to the government's plea for shortening and speeding the period of college education. This schedule will affect the future concert program decidedly, according to J. T. Gunn, chairman of the lecture and convocations committee. He reports that it will not be possible to make definite statements concerning the next season until April.

Purdue University, with a customary enrollment of more than 7,000 students and with a faculty of more than 500, has sponsored an outstanding concert and lecture series in recent seasons, as a part of the student activity program. Its new music hall, which at its erection was the second largest and most modern theatre in the United States, with a rising orchestra pit, and the latest lighting and other features, has a seating capacity of about 4,000. It has been the scene of many notable musical events. Artists visiting Purdue usually give two concerts in order to accommodate the large student, faculty and other attendance.

Olivet College Orchestra 20 Years Old

By ELLSWORTH PETERSON,
Manager, Olivet College Symphony

OLIVET, MICH. — The Olivet College Symphony Orchestra, Pedro Paz, conductor, is in its 20th year. This organization is composed of college students and comprises about 45 members. Rehearsals are held for two hours every day and six or seven programs are presented during the school year.

Because of our small auditorium, we are able to use only artists who are willing to donate their services for educational purposes, besides members of our own faculty.

Our plans for this coming season are uncertain because we have lost so many students by graduations and others through the draft.

University Backs Tucson Ensemble

By GEORGE C. WILSON,
Conductor, Tucson Symphony Orchestra

TUCSON, ARIZ.—The Tucson Symphony Orchestra opened its fourteenth season with a concert in the University of Arizona Auditorium recently. This is the third year the orchestra has been managed by the University of Arizona. All programs are given in the University auditorium.

The concerts and soloists for the season are: Owen Hewitt, Tucson tenor, Nov. 26; Margaret Partanen, first flutist in the Symphony, Feb. 5; Abram Chasins, pianist, March 5; William Koogler, first clarinet in the Symphony, April 21. One to three youth concerts for the public schools will be given during April.

The sixty players in the orchestra are students, faculty, and townspeople.

New president of the Tucson Symphony Orchestra Society is Dr. John Vincent Cogan. Publicity chairman is Mrs. Dave Bloom. George C. Wilson is directing the symphony for his third season.

Cimarron Opera Company to Tour Midwest

ENID, OKLA.—The Cimarron Opera Company, although it has lost about 60 per cent of the male voices, is planning a tour of Oklahoma and Kansas starting about March 1. The company, which numbers 42 singers and an orchestra of 15 musicians will present Linda, a work by Oklahoma musicians which has been given several times in the last two years with marked success. Other productions are still problematical, according to Henry Hobart, chairman of music at Phillips University.

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THE DANCE: Eugene Loring Will Head New All-American Ballet Company

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

One of Mrs. Winthrop Palmer's firmest beliefs is the validity of American culture. To that end she has published a collection of American folksongs and has striven to further our national artistic heritage.

Herself an author, she has written books including several volumes of poetry and works for children, together with ballet librettos. As her latest contribution to the cause of the American idiom, she is a prime factor in the emergence of Eugene Loring's new ballet company, called Dance Players, Incorporated.

Mrs. Palmer met Loring after she had written the libretto for Ballet Theatre's The Man From Midian. Since that ballet was not produced, and since American productions are no longer featured by the present Ballet Theatre, it was natural that Loring and Mrs. Palmer should attempt to carry on independently.

It is their hope to present works that are honestly American and not adaptations of European art forms.

"Our native theatre," says Mrs. Palmer, "has remained either superb burlesque, out of which have come the musical comedies of the twentieth century so reminiscent of Aristophanes, or that lyric myth and fable—our allegorical moving picture art. Our native playwrights have leaned heavily upon European models or have criticized the character of the United States by looking through a lens of Freudian psychoanalysis manufactured in Europe."

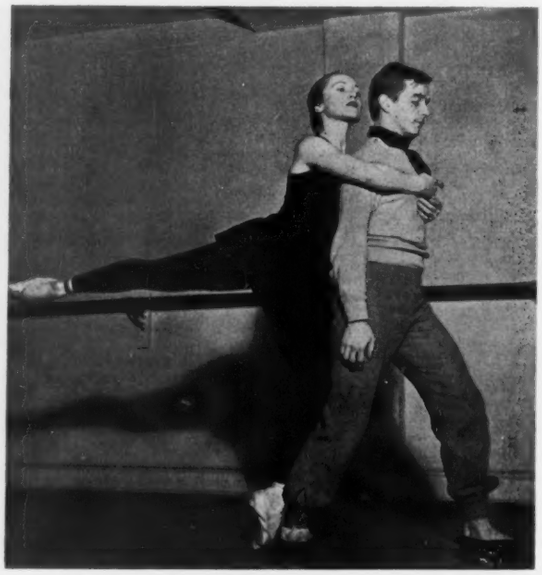

Photo by Michael Kidd

EUGENE LORING and JANET REED rehearsing for Prairie, a ballet to be presented by Dance Players, Inc. Mr. Loring is the choreographer and director.

Foreign Influences Tabu

It will be the function of the Dance Players to create theatre that will be entirely divorced from foreign influences. Mrs. Palmer has its objectives clearly outlined.

"What the United States does need is a classic theatre in which the struggle between its natural instinct and the accomplishment of a chosen objective is made clear to the American people. This is happening in the repertoire of Eugene Loring—a repertoire which consists of dance dramas for the most part written by Mr. Loring and in all instances produced under his direction.

"The company will produce seven dance dramas in New York in April, 1942, after a preliminary tour of three weeks. Their titles are: The Invisible Wife, Harlequin for President, Prairie, The Man from Midian, Billy the Kid, City Portrait, and The Duke of Sacramento. These are not properly speaking ballets, although for the sake of convenience they are so described at certain times and in certain places. They are not ballets because with the exception of Prairie, each production if concerned with a story about a conflict which is resolved at the conclusion of the performance.

"The theatre of Eugene Loring makes very plain the fact that our forefathers left Europe in a spirit of adventure; that they were reckless, fearless, generous people. Today we are about the work of establishing a social order because, if we do not do so, we shall lose the war. We are fighting for our language, our traditions and our institutions. Eugene Loring in his dance dramas will tell the people of the United States that their violence and lack of social control threaten to make a jungle of their cities and a desert of their land."

New York Dance News and Reviews

The Graff Ballet made its official debut on Jan. 9 at the Concert Theatre, for their previous New York appearances had been confined to the Washington Irving series. Grace and Kurt Graff make a handsome duo, even though their ideas of the dance do not always coincide with those of this reviewer. Both in style and subject matter the approach seemed a trifle dated. The audience, however, greeted the recital uproariously.

It cannot be denied that the company of eight dancers is exceptionally well trained. Edwin Gibson and Paul Peck worked beautifully together; of the girls, Ethel Sarasohn was outstanding. On the program were duets by Grace and Kurt Graff, a solo by Mrs. Graff, and dances by members of the group. Among the moref rankly entertaining works were Garden Party, Vintage 1912, and Temptation Waltz (a parody of Grecian-tunic dancing school ensembles that went over terrifically with the audience).

Eclectic in approach, the technique of the dancers was a fusion of all the Central European leaders of the last decade, with an occasional Jooss touch. Ann Marley and Joseph Hawes, duopianists, played accompaniments that were above the average. Some of the music used by the ballet was composed by Mr. Hawes.

Ruth Page and Bentley Stone in N. Y. Recital

Immediately following the conclusion of a seven-week engagement at the Rainbow Room, Ruth Page and Bentley Stone moved over to the Guild Theatre and, on Jan. 11, presented a recital consisting of thirteen dances. This was their first concert appearance in New York since 1936, when they appeared with a company at the Adelphi.

For the most part, the dances selected for the Jan. 11 program were too slight in subject matter to hold the continued attention of a concert audience. Of the duets, Zephyr and Flora (set to music by Liszt) met with greatest success, being a good takeoff on a classical *pas de deux*. The dance entitled Tropic was outstanding among Miss Page's solos for its originality and fascinating movement. Stone is an excellent dancer and, as such, is always a treat to watch; but somehow he is unfortunate in his choreography.

Jess Meeker was the cooperative accompanist, and as a solo played one of his compositions.

Amaya Bursts on Manhattan

The Amaya family was turned loose on the Carnegie Hall stage the evening of Jan. 13. Besides Carmen and numerous members of her clan—Antonia, Leonor, Jose, and Paco—Lola Montes and Antonia Triana, who directed the complete pro-

(*Please turn to page* 127)

TASHAMIRA, Jugoslavian dancer, in one of her solo dances.

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"Miss Kitchell, aside from being a good comic mime, is also possessed of a strong dance technique." —*Walter Terry, N. Y. Herald Tribune*

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Photo by Fritz Henle

ATTY VAN DEN BERG

in her popular Spanish dance, Jota.

gram, took an active part in the entertainment, as did guitarist Sabicas. Never before had Carnegie Hall been treated to such an outburst of castanet clicking, heel tapping and fast footwork. Never before, also, had such a capacity audience been present to greet a dancer. Every available seat was taken, and standees three-deep lined the walls.

Such excitement there was and such enthusiasm! The vociferous Amaya following greeted their heroine with appropriate homage. It cannot be denied that the star of the evening did her followers proud.

There were some indications that Carmen Amaya did not feel entirely at ease in a long gown, but after a while she warmed up, and came into her own during the Fire Dance from El Amor Brujo. She is not only a fiery dancer, but a good actress and has a vivid stage personality. In a flamenco song, Ay! Que Tu, she conquered the audience with her weird and throaty, but curiously appealing voice and natural movements.

All of the music, of course, was Spanish or South American. Triana, who formerly was Argentinita's partner, is an accomplished, facile and swift-moving figure, and he was a fine foil for the bundle of nervous energy that is Carmen Amaya. The others on the program did acceptable work, and the two accompanists, Norman Secon and Manuel Matos, who relieved one another, strove manfully under not altogether ideal conditions.

Phoebus and Pan Ballet at Metropolitan

Much can be said for and against the idea of presenting the cantata Phoebus and Pan as an opera, with an English text and dances, as premiered at the Metropolitan on Jan. 15. If one adopts the premise that it should never have been given in the first place because of its original non-dramatic nature, nothing more need be said. If, however, one is not too much of a purist, it seems evident that—with the exception of some curious details in the *décor*—the presentation at the Metropolitan was in keeping with the essential nature of the artificial plot.

The tradition of such contests is deeply imbedded in European literature; Theocritus based many of his eclogues upon the same idea, and the line extends down through the Italian renaissance, through the Elizabethan poets and the French pastoralists. Bach's librettist must have been steeped in the Italian traditions, and since the story of the libretto is artificial, stylized, and elaborate, the twentieth-century producers have done well to stress the same qualities.

For that reason this department was only slightly disturbed by the Novikoff ballet, which utilized steps that were not current until much after Bach's day. Looking upon it purely as entertainment, without the musicological inhibitions that bothered many, the show appeared colorful to us, and the dances were executed as well as any that have been seen in the Metropolitan for some time.

Seven ballet numbers were given, and all of the soloists had a chance for some display. Among the best dances were the menuet danced by Monna Montes and Alexis Dolinoff, and the bourrée performed by a group consisting of Lillian Moore, May Sigler, Mary Smith, Douglas Coudy, Lee Foley and Nikita Talin. Ruthanna Boris and Leon Varkas appeared in a duet, and, together with Montes and Dolinoff, performed a gracious gavotte. In the final gigue the corps de ballet displayed some fine patterns and went through complicated evolutions neatly, all of which attested to their thorough background and training.

Jooss Ballet in Its Tenth Year

Celebrating its tenth anniversary this year, the Jooss Ballet is still functioning under its original directors—Kurt Jooss, Frederick Cohen and Leon Greanin.

Since Jan. 21 they have been sharing a program with the Gilbert and Sullivan operas at St. James Theatre, New York.

• • •

Eugene Loring, the director of Dance Players, Inc., announces that composers who have written or are writing ballets scores for their repertoire, are Henry Brant, Norman Dello Joio, Alvin Etler, Aaron Copland, Stefan Wolpe and Trude Rittmann.

Denver Membership Campaign

By HELEN BLACK,
Manager, Civic Symphony Society

DENVER.—With every indication that the present season wil close with an increase, plans are being made for the annual Spring membership campaign, the result of which will determine 1942-43 activities.

The war has had no ill effect on music here. Our situation differs from the regular concert courses in that we maintain three orchestras: the professional Denver Symphony, the educational Civic Symphony and the Junior Symphony, all on funds raised through memberships and the sale of tickets to the series of five professional, five Civic and two Junior Symphony concerts. The technical board is considering artists for next season.

Photo by Maurice Seymour

IRINA BARONOVA and ANTONY TUDOR

in a pas de deux from the Ballet Theatre production, Gala Performance.

Photo by Hrand, Paris

ARGENTINITA,

fully recovered from a recent operation, will present her first New York dance recital of the season on Feb. 12 at the Cosmopolitan Opera House. In January Mme. Argentinita appeared with the Rochester Philharmonic Orchestra under Iturbi's direction, and in a recital at the Chicago Civic Opera House. She will make a tour of the East immediately after her New York concert, and will again be in this country next season for a coast-to-coast tour.

Piano Teachers Meet

The Piano Teachers Congress of New York held its monthly meeting on Jan. 8 at Steinway Hall, New York. The studio talk was given by Katherine Allan Lively. Dorothy Lawton, guest speaker, discussed The Cycle of the Scale.

CHICAGO CONCERTS

(Continued from page 25)

man, included a group of harmonic ensemble numbers, a concert version of Robin Hood, the Federation pageant, folk dancing and songs by Anita Burnes, soprano. Mrs. James Allen Young, chairman of the first district was hostess at both the buffet supper and luncheon.

Czerwonky's Pupils in Chamber Program

An evening of chamber music under the direction of Richard Czerwonky at DePaul University Little Theatre enlisted the services of Esther Glazer, and Raymond Niwa, violinists; Leonard Laitnen, viola; Carl Fasshauer, cello; Emily Poska, clarinet and Rose Goldberg, piano, members of Mr. Czerwonky's ensemble class. Haydn's G major string quartet, Mozart's Clarinet quartet and Schumann's piano quintet were admirably played under the expert guidance of this versatile musician.

Hanna Butler's Pupils Busy

Lionel Crane, bass, was heard to particular advantage in a performance of the Messiah at Loyola Community Theatre. Willa Dryden sang for the Garden Club and at the Cerdon in December. Ethel Shadle gave a program in Sterling, Ill., recently. All are studying with Hanna Butler.

Lake View Musical Society Heard

Participants in the Pan-American given by the Lake View Musical Society at the Arts Club were Jacobeth Kerr, pianist lecturer; Georgia Anagnest, soprano; Minnie Cedargren Jernberg, violinist. Guests of honor were the Colombian, Peruvian and Argentine consuls and their wives.

Carl Craven's Students in School Posts

Marian Huebner, soprano, who created a marked impression as soloist in Messiah at Dubuque, Ia., University last month, has been engaged as soprano soloist there. Clifford Brier is tenor soloist at St. Paul's Reformed Episcopal Church. All are pupils of Carl Craven.

Else Harthan Arendt Directs Performances

Else Harthan Arendt's conducting classes one and two combined gave Messiah with several recitatives and solos recently in Sherwood Recital Hall with the Sherwood Chorus assisting. The well-known soprano and teacher presented her Christmas pageant and her choir in the Mozart C major Mass in First Congregational Church of Oak Park.

San Carlo Opera Opens Wartime Tour

The San Carlo Opera Company, Fortune Gallo, general director, has launched its second wartime trek through the United States and Canada, which opened in Washington, D.C., Feb. 2.

"In times of public stress such as war produces," said Mr. Gallo, "opera in the grand manner can offer surcease from the cares and worries of everyday life. We are proud that the San Carlo Opera is an American institution whose members fulfill all the most desirable qualities of good American citizens and can contribute to the entertainment programs of the nation in time of war."

The genial founder and general director of this organization for more than a quarter of a century has brought his famous company to every city of importance in the United States and Canada. This is the company's thirtieth transcontinental tour.

The company will visit the following cities: Washington; Greensboro, Durham, N. C.; Rock Hill, S. C.; Augusta, Macon, Ga.; Birmingham, Ala.; New Orleans; San Diego, Long Beach, Fresno, San Francisco, Portland, Seattle, Vancouver, Beaumont, Tex.; San Antonio, El Paso, Salt Lake, Denver, Detroit; Bloomington, and Lafayette, Ind., and Pittsburgh, Pa. The season will close with an annual Spring Festival of Opera in New York City.

Among the artists who will again tour with the company are Aroldo Lindi, Mario Valle, Sidney Rayner, Eugene Conley, Harold Kravitt, Mostyn Thomas, Ivan Petroff, Stephan Kozakevitch, Leonard Stokes, Coe Glade, Winifred Heidt, Dorothy Kirsten, Lucille Meusel, Mignon Spence, Mobley Lushanya, Flora Shennen and others.

Carlo Peroni, from the scene of his Chicago Opera triumphs, will again direct the San Carlo Opera Orchestra. The San Carlo Opera Corps de ballet, headed by Lydia Arlova and Lucien Prideaux, will again interpret the dances incidental to the operas, and the San Carlo chorus will again contribute importantly to the performances. Louis Raybaut will direct presentations.

Galesburg Awaits Results of Annual Campaign Week

GALESBURG, ILL.—Two concerts remain on the current schedule of the Civic Music Association of Galesburg, Mrs. Roy Damberg, secretary. Conrad Thibault, baritone, will be heard on March 16 and the St. Louis Sinfonietta on April 10. Plans for next season will be made following the annual campaign week in April.

Richard Czerwonky Heard as Conductor and Violinist

Richard Czerwonky, violinist, conductor and pedagogue, finds time in his busy schedule to fill a few engagements outside Chicago. On January 16 he conducted the Kenosha Symphony Orchestra, of which he is the regular conductor, in the second of its season's concerts, when Esther Glazer, one of his professional students, was the soloist. At the two concluding concerts Mr. Czerwonky will have as his assisting artists, Edna Mae Holm, soprano, March 13 and Arthur C. Becker, organist, May 1.

On Feb. 23, Mr. Czerwonky will appear as soloist with the Waterloo Symphony Orchestra, playing a Bruch Concerto under the baton of George Dasch. On April 12 he is to perform the Vieuxtemps Concerto with the Aurora Symphony Orchestra and a few days later will give a full-length violin recital in Kenosha.

NICOLA BERARDINELLI

will present a request performance of Rigoletto at the Chicago Civic Opera House on Feb. 15, with a cast of Chicago singers and the Chicago Opera Orchestra conducted by Silvio Insana.

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Chicago Rallies Music Forces

By RENÉ DEVRIES

CHICAGO.—That the U.S.A. entered the world war did not come as a surprise to managers in the Middle West, for in times of peace they wisely prepared for any eventuality that might arise before the close of the present season. All of our music entrepreneurs are ready to carry on with unabated courage and most of them see a new era of undisturbed musical activities during the next twelve months.

One of the most cheerful statements is that emanating from Fortune Gallo, general director of the Chicago Opera Company, who informed us that the 1942 season at the Civic Opera House will go on with added éclat since he and his board are already formulating plans for the next season which will be of five weeks duration, during which several novelties and revivals are contemplated for production. A Russian opera—either Boris Godounoff or Prince Igor—is scheduled for opening night, Oct. 31.

At the present time Gallo and his associates are already busy raising a new guarantee fund and in this they will have little difficulty notwithstanding the heavy demands made upon supporters of the company from every direction, since the losses of this past season have been the smallest in years. The ticket sales which increased so considerably in 1941 are expected to be surpassed and Gallo looks forward to ninety-five per cent audiences at every performance. Most of the artists heard previously will be re-engaged in addition to new ones yet to be heard in Chicago.

Symphony Heads Cultural Front

The Chicago Symphony Orchestra, on which revolves the cultural destinies of this city, will give its regular Thursday night and Friday afternoon series, twelve Tuesday concerts, young peoples series on Wednesday afternoons and Saturday night "pops," with noted soloists to be engaged months before the opening night on Oct. 15. Manager Henry E. Voegeli, though known for his conservatism and sagacity, is most optimistic about the next season, though he realizes that business is not as usual at the present time. Voegeli deals with the moguls of finance and of the higher strata of business in the Windy City and he knows that the average Mr. and Mrs. America will be called upon to dig in their pockets for another kind of music than that to which peaceful people have been wont to support in the past two decades.

"At present changes come so suddenly that one must be content to live from day to day and make plans accordingly," said Mr. Voegeli, "We do not know what effect the war and taxes will have on our own budget; far less can we predict the reaction of the general public, even among those who well recall World War I, when music followed the trend of business. Not knowing which way the wind would blow and foreseeing the part the United States would play in the present conflict, we have so far postponed any commitments even though the Chicago Symphony Orchestra will have, as heretofore, 28 Thursday evening and Friday afternoon concerts; 12 Tuesday afternoons, numerous popular and two series of six concerts each for young people on Wednesday afternoons during the 1942-43 season.

"To date there has been a large increase in attendance. We will surely continue to provide the best in music as the Chicago Orchestral Association has done for the past 51 years. Good music is an essential of the first order for civilian morale in times of stress and tension."

BERTHA OTT,
Chicago concert manager.

"The Woman's Symphony Orchestral Association will stay banded together for next season and keep its equilibrium" is the brief statement of Mrs. James G. Shakman, the efficient and very active president, who has just been re-elected to the same post for the third consecutive year. "We hope to begin making our plans early in February for our eighteenth season, which, all things considered, should be a banner year for our organization."

The Apollo Musical Club, of which Edgar Nelson is conductor and the Swedish Choral Club, headed by Harry T. Carlson, and the various other local choruses see no changes in their regular activities and the same status has been expressed by the presidents of our various musical clubs.

Local Musicians' Opportunity

Optimism in the future is the keynote of resident musicians, the majority of whom are always praying for good times but do little to help increase their activities. They expect managers to do wonders for them while they themselves make no effort to co-operate by creating the name value necessary in days when competition is keener than ever. The radio has done much to popularize artists worthy of the name and the general public, more music-minded today than ever before, demands "names." Known as boosters for Chicago artists, the Musical Courier staff here is always alert to point out that local musicians in general have unusual opportunities if they remain alert to them. Chicago musicians should realize that their metropolis has the best chance to become the music center of America at the present moment, perhaps due to its geographical location. It has been stated that the radio chains may move their big broadcasts from the East and West coasts to Chicago, while some astute managers of world-wide renown may be compelled to operate from this city.

Musicians here should be ready for the opportunities that will arise in these changing times when there will be more shifts in schedules than ever before and more gaps to fill.

Bertha Ott Forecasts Expansion of Activities

"There will be a greater expansion of musical activities during the present crisis as in the first World War," states Bertha Ott, Chicago manager. "People are making plenty of money now and are spending it, especially for music because that's what they need and love. So far I have noticed no ill effects and don't expect to. I intend to make my engagements for next season at the end of February, as usual."

February concerts contracted for by the Bertha Ott Concert Management include: Shirley Sorelle, soprano, assisted by Thomas Brennan, tenor, Fullerton Hall, Feb. 1; Dorothy Froelich, soprano, winner of the young artist contest of the Society of American Musicians, Kimball Hall, Feb. 2; Dorothy Grahn, soprano, Kimball Hall, Feb. 8; Constance Clare, winner of the young artist piano contest of the Society of American Musians, Feb. 9, Kimball Hall; Barton Mumaw, dancer, Great Northern Theatre, Feb. 22.

Zelzer Continues Policy

There will be no change in the policy of the Harry Zelzer Concert Management, which will continue to give the public what it wants in the way of outstanding attractions. "We will present as many top-notchers at the Civic Opera House and at the Civic Theatre as we have in the past," said Mr. Zelzer. "How patrons will react cannot be foreseen in these ever-changing times but looking calmly ahead, it seems as though we will lose some of our clientele, and attract new patrons so that most of our recitals, concerts, ballets and operatic performances will be as usual attended liberally.

"During the month we will bring to the Civic Opera House, Gen. Platoff's Don Cossack Russian Male Chorus and Dancers, with N. Kostrukoff, conducting, Feb. 9; Jascha Heifetz' only recital in Chicago, Feb. 15; Nelson Eddy, Feb. 21 and the Polish Ballet, Feb. 22."

Adult Education Council Presents Pianists

Ralph McAllister, director of the Adult Education Council, Chicago, will again next season bring distinguished pianists to Orchestra Hall in the popular Musical Arts Piano Series. As heretofore, an outstanding young resident pianist will have the opportunity to appear in this series through a contest sponsored by the Society of American Musicians in conjunction with the Council. The series now has 2,550 subscribers, the entire capacity of Orchestra Hall, and the artists for next season will be selected by the audience through a questionnaire indicating the five top-rank pianists they wish to hear during 1942-43.

To a representative of the Musical Courier, Mr. McAllister stated that with the exception of two or three celebrated pianists who have exclusive contracts with other local managers, all the leading piano artists have at one time or another been heard in the series during its seven years of existence, and that the difficulty now is to discover new tal-

(*Please turn to page* 130)

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(Continued from page 129)

ent in order to give patrons added interest. By request several pianists have been re-engaged, but as a rule the series prefers to present seasoned artists who may have appeared with the Chicago Symphony but who have yet to give a full-length recital here.

Harry Culbertson Announces Artists

Harry Culbertson, concert management, reports excellent bookings for the coming season. His list of talent is comprehensive; among those already under contract are: Russell Horton, Robert Long, Clyde Keutzer and Jean Pilon, tenors; Leola Turner, Olga Trevisan, Alice Mock, Esther Doby, Agnes Mumme, sopranos; Maurine Parzybok and Alice Matlack, contraltos; Virgilio Lazzari and Raymund Koch, baritones; Maurice Dumesnil, Franz Bodfors, Walter Anderson, Hubert Carlin, Charles Granville and Cora Woolverton, pianists; Robert Elliot, Dr. Eric Sorantin, Richard Czerwonky, Harriette Wolffers, violinists; Guardmen Male Quartet; Sykora Trio; Rink String Quartet; Chicago Little Philharmonic Orchestra; Continental Ensemble; International Singers vocal quartet; Helen Niemann and Guy Snell, duo-pianists; Stevens Marionettes; and Captain E. B. Hitchcock and Leonard Craske, lecturers.

4 Concerts Added to History and Enjoyment Series

Besides the History and Enjoyment of Music Series, managed by Edgar L. Goldsmith and Warren E. Thompson, there will be an extra popular series of four concerts next season at the Civic Opera House, where they have had 3,200 subscriptions this year.

"We are definitely going ahead with the series for next year," stated Mr. Goldsmith, "although we are not ready yet to make any commitments as to the artists. I believe that in war times people look for a certain amount of music as they need something in the way of elevating their spirits and they are demanding more and more good music."

During February the series presents the Minneapolis Symphony Orchestra with Josef Hofmann as soloist; Artur Rubinstein and in March Lawrence Tibbett and Lily Pons. Marian Anderson will give a concert outside the course on March 22. The Allied Arts Corporation, headed by Messrs. Goldsmith and Thompson, has booked Oscar Levant in recitals during March and April in Detroit, Toledo, Indianapolis and Milwaukee.

Estelle Lutz Sees Need for Budget Programs

"What effect will the war situation have on the entertainment business? I wish I knew," said Estelle Lutz, head of the Estelle Lutz Artists Bureau. "However, my theory is that temporarily it will effect it adversely—in fact it already has, as far as I am concerned, with engagements being either cancelled or postponed.

"But I believe that when the public becomes adjusted to the present situation an increase of entertainment will be noticed, due to the fact that the nation must keep up its morale, its courage; and entertainment is the answer. Also I believe that as the demand for entertainment increases, so the quality will improve. The public in general responds enthusiastically to gay, melodious music, to sweet sentimental songs, to laugh-provoking acts which are clean and wholesome yet humorous."

The artists and attractions on the roster of the Estelle Lutz Artists Bureau are: Ebba Sundstrom, conductor-violinist, former conductor for eight years of the Woman's Symphony Orchestra of Chicago; Armand Buisseret, conductor-violinist, conductor of radio and concert ensembles and symphonic groups; Henri Kublick and his Symphonichord, a new instrument; Burton Lynn Jackson, marimba virtuoso; Barton Harp Quintet of Philadelphia, western representation by special arrangement; John Pane-Gasser, dramatic tenor; Robert Topping, tenor, Chicago Opera Company; Stefan Kozakevich, baritone, San Carlo and Chicago Operas; Lawrence Davidson, oratorio and concert basso; Edward Gross, lyric tenor; Chicago Concert Quartette, mixed quartet of opera and concert artists; Cybelle Abt, dramatic soprano, Chicago City Opera; Elizabeth Kerr, lyric soprano, Chicago Civic Opera; Lorraine Lucas, lyric soprano; Darlene O'Day, lyric soprano; Eleanor Lutton, dramatic soprano.

Clarence Cramer Favors Short Itineraries

"I consider the 1942-43 season just another time of upheaval which is to be faced realistically and taken in our stride," said Clarence Cramer, Chicago manager. "Some courses will be wiped out; others boosted beyond all fancy. Contracting will tend to be done much later, and in some instances 'from hand to mouth.'

"My own plans to meet this condition are based upon very short trips out and back. Then if one place becomes panicky, it causes a minimum of change in arrangements. I am making no guarantees as to estimated volume of business to anyone, but that does not stop our selling.

"The Bali-Java Dancers with their native Gamelan Orchestra from the Dutch East Indies will be one of my major attractions. They cannot go home, for manifest reasons, and America has taken them to its heart.

"The Chekhov Theatre Players plan again to tour with a large company. With their many understudies, they can continue in spite of the draft.

"The Chicago Festival Opera Company will continue with its service of furnishing casts and complete productions to community and university choruses and orchestras, to stage a major opera in complete and authentic detail. The policy of two standards of casts will be used to accommodate those of various financial ability—both leading role artists from major organizations and casts of fine younger artists from the same companies. Carmen, Cavalleria Rusticana, The Barber of Seville, Faust, Il Trovatore and Aida will be offered.

"John Weicher, concertmaster of the Chicago Symphony, Dudley Powers, assistant principal cellist of that orchestra, and Rudolph Reuter, pianist, will tour as a trio. The Symphony Woodwind Quintet, first desk men from the Chicago Symphony, are available for concerts and orchestral clinics.

"The Eloise Moore Dancers, with José Castro, Mexican dancer, will tour widely both in their standard concerts and special children's programs. They have about 50 children's programs in Chicago alone this season.

"J. Charles Gilbert, musical comedy baritone, will give lecture-recitals on Gilbert & Sullivan."

Young American Artists Series Continued by Charline Marmein

Charline Marmein, director of the Young American Artists Series, states that it will in no way be curtailed this or next season. "The series had to be discontinued for a month," she said, "but Alice Blengsli, pianist, of Old Greenwich, Conn., formerly a resident of Chicago, will re-open the course with a recital on March 31 in Curtis Hall and thereafter young talent will be presented in weekly recitals in the same auditorium."

MARION SCHROEDER

Marion Schroeder Heard Widely as Soprano Soloist

Marion Schroeder, Chicago soprano, has had an extensive season in oratorio, singing as soloist in Messiah with several outstanding choral groups. She has appeared as soloist recently with the Marshall Field Chorus, under the direction of Edgar Nelson; the Milwaukee Arion Musical Club, directed by Herman Nott; the Euterpean Oratorio Chorus, Mark Hallett, and the Maywood Festival Chorus, under R. Lee Osbourne. Miss Schroeder continues as soprano at St. James Episcopal church and in Henry Weber's WGN ensemble. She has been giving many club programs and has had re-engagements on several occasions as evidence of her popularity with these groups. Her manager, Frances Greene Tornow, announces that among her future dates are several already booked for the Lenten season.

Springfield Bookings Await Membership Campaign

SPRINGFIELD, ILL.—"Our plans and programs for 1942-43 are not made up at this time," explained Mrs. Edward L. Reich, secretary-treasurer of the Amateur Musical Club, "as we hold our membership drive in the spring, March or April generally. Our season will not be arranged until several months later. The club is one of the oldest musical groups in the country, being in its 39th year, and is affiliated with the Community Concerts Association. It retains the privilege of carrying on its own activities."

Rockford Club to Keep Present Price Schedule

ROCKFORD, ILL.—According to Anne Burbank Walton, chairman of the board, the Mendelssohn Club has not begun planning next season as yet. Membership in both the club and the Community Concerts Association, under its management for this season, has been the same as previously.

"My personal opinion is that we shall find some falling off, especially in the club membership in 1942," she said. "Our prices will remain stationary; we pay no taxes because of our status as a club. Having Camp Grant in our midst has brought a great influx to our town but it is too impermanent to affect club membership."

Remaining artists in the Club's series at Rockford Theatre are the Ionian Singers and Mildred Dilling; in the Community Concerts Series at Shrine Temple, Rose Bampton, James Melton and Zino Francescatti.

New Dean at Illinois Wesleyan School of Music

BLOOMINGTON, ILL.—Spencer Green has been elected dean of Illinois Wesleyan School of Music to succeed Frank B. Jordan, who resigned to take the same position at the College of Fine Arts at Drake University. Dean Green, like Dean Jordan, is an Illinois Wesleyan graduate and has been a member of the voice faculty since 1932. He became assistant professor of voice and theory in 1938 and director of graduate studies in 1939. He was director of the Apollo Men's Glee Club and for the past three years has been conductor of the Bloomington Normal Philharmonic orchestra and is now conductor of the University orchestra.

West Frankfort, Ill., Club Unaffected by War

WEST FRANKFORT, ILL.—Frank E. Trobaugh, who conducts the Egyptian Choral Club of 100 voices which brings artists said he has observed the war situation "has not materially changed our audiences or programs, but since the new car and tire situation has come up, we naturally do not know what the results are going to be." Audiences come also from surrounding towns. The club gave several concerts in southern Illinois this fall and has had Mignon Spence, coloratura soprano, and Bruce Foote, baritone, as soloists Stephan Hero, violinist, is to appear Feb. 27.

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Indianapolis Sees Concert Field Widened

INDIANAPOLIS, IND.—Fabien Sevitzky and the Indianapolis Symphony Orchestra resumed their concert schedule after the holidays with a program featuring a performance of Tchaikovsky's Manfred, at the Murat Theatre, Jan. 9 and 10.

Other highlights were Grieg's concerto for piano with Amparo Iturbi as guest artist, replacing Dalies Frantz, who was forced to cancel because of illness; and Roy Harris's "brief essay in orchestral motion" entitled Acceleration, with the composer in attendance.

This pair in the subscription series was preceded by a "pop" concert, attended by a capacity audience with many standees, at the Murat, Jan. 4. The main attraction was Tchaikovsky's piano concerto in B flat minor, performed by Hilde Somer, young Viennese pianist, as guest artist. It was received with enthusiasm.

On Jan. 12 the orchestra opened an eight-day tour of the Middle West with a concert in Evansville, Ind. It appeared in St. Louis, Mo., for the first time, Jan. 13; Decatur, Ill., Jan. 14; Milwaukee, Wis., Jan. 15; Ottumwa, Jan. 16; Chicago, Jan. 17; Sheboygan, Wis., Jan. 18, and Oshkosh, Wis., Jan. 20.

The orchestra's next engagement at home was the subscription pair of Jan. 23 and 24, with Ezio Pinza as guest artist. The program featured Mendelssohn's "Italian" symphony, Haydn's L'Isola Disabitata, Cesana's Swing Quintet, Rimsky-Korsakoff's Capriccio Espagnol, and arias from Verdi's Don Carlos, Rossini's Barber of Seville, and Moussorgsky's Boris Godounoff.

The Matinee Musicale, which joined with the Indianapolis Maennerchor in the traditional presentation of Messiah during the holidays, gave full attendance to the Salzedo Harp ensemble in its first artist series event of the new year Jan. 16. Activity was resumed in the Martens series with a well attended recital by Gregor Piatigorsky at the English Theatre, Jan. 18.

The Indianapolis Symphonic Choir, under the direction of Elmer A. Steffen, made its first appearance in an all-choral program with William Miller, tenor, of Chicago, as guest artist at the Athenaeum, Jan. 14. The choir was organized several years ago as an affiliate of the Indianapolis Symphony orchestra. The all-choral concert was so well received that plans were considered for other events of the kind.

Music Folk See Expansion

Mr. Steffen reports that many men have gone into the services, but their places have been filled by younger men from the schools and colleges and by older men, including many in defense work who feel an increasing need for a recreational outlet. The choir expects rather to expand its activities.

Gladys Alwes, president of Martens Concerts, Inc., which books leading artists in a long established recital series, expects attendance at musical events to increase due to the fact that the public is likely to be limited in the use of many other normal recreational facilities. She is planning the same program next season.

The possibility of a new series is seen in the booking of Oscar Levant for an appearance at the Indiana Ballroom, Feb. 8. Many patrons will be seated at tables, with light refreshments available. If the test succeeds, it is expected that others will follow. The event is being sponsored by the Affairs Committee of the Indianapolis Civic Theatre. H. C. G.

Indianapolis Plans Augmented Schedule

No Retrenchment by Orchestra Next Season, Miner Reports

By FRANKLIN MINER,
Manager, Indianapolis Symphony Orchestra

We are going ahead with all the optimism in the world. We have a feeling that our obligation to the public is greater than ever. The importance of the orchestra to the community will be increased by the greater need for morale-building agencies in these times.

The orchestra's personnel has not been greatly affected by the draft; three men were called before the season started, but none since. Some have been deferred until the end of the season.

While the demand for symphonic music will be greater, the task of raising money will be increased by the extraordinary war-time demands upon the public. There is need of establishing the orchestra's support on a broader financial base, partly by selling more tickets.

While booking of artists for next season has not yet been undertaken, the orchestra expects to go forward with a full program. We are not retrenching.

American Music Gaining

Optimistic statements have been issued by Dr. Fabien Sevitzky, of the Indianapolis Symphony Orchestra.

"As a result of patriotism stimulated by the war," said Dr. Sevitzky," I have noted in my audience an increased interest and pride in the works of American composers. This attitude on the part of the listening public is exactly what I have been attempting to build up since I first started, in 1925, including an American composition on every program.

"When the American people have heard enough American music, and heard it often enough, they will begin to realize the truth of the statement I made some years ago; the future of great music is the responsibility of American composers, and it is a responsibility they will accept and carry to full realization."

Furthermore, extensive plans for the new season of the orchestra are now under way. It is to be noted that in recent weeks, our single sale for all concerts has increased 17 per cent over that of last year. An important factor in this increase, moreover, is that increased industrial activity also has brought hundreds of new executives and workers to Indianapolis.

Operatic Prospects

This season the Martens Concerts, with headquarters at 33 Monument Circle, will present the only opera of the season in this city. The Barber of Seville will be the attraction. During the summer months two operas were presented in the open air. No arrangements have been made for next summer, but, after the hearty reception accorded the companies, it is expected a revival of opera will be made next year.

The Martens Concerts have been presenting a number of orchestras from other cities in past years, a plan which has resulted in increased interest for symphonic music.

LOUISE ARNOUX

Louise Arnoux Costume Recital Aids Scholarship Fund

Louise Arnoux, mezzo-soprano, gives a costume recital of French and Russian songs on Feb. 14 at the New Studio of Brooklyn Heights for the benefit of its scholarship fund. Dora Herwig will be at the piano.

During her January tour of Florida, Mme. Arnoux appeared at the Miami Musical Club, Miami Beach, the Women's Club of Venice and the Four Arts Club of Palm Beach. She also was heard at Agnes Scott College, Atlanta, Ga. Before going South, the soprano participated in carol programs with the French Folklore Society Singers over WBNX, at Brooklyn College, for the French Institute of the United States, and at New York University.

South Bend Orchestra Will Feature Noted Soloists

SOUTH BEND, IND.—The South Bend Symphony Orchestra, Edwyn Hames, conductor, which opened its season on Oct. 26 with Rudolph Ganz, pianist, as soloist, announced the following artists to appear later: Mischa Mischakoff, violinist, Dec. 7: Ennio Bolognini, cellist, Feb. 8; Mathilde Christman McKinney, pianist, March 22; and Helen Jepson, soprano, May 4. The final program will be presented at Notre Dame University.

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SCHWERKÉ

(*Continued from page* 16)

Who are in France? The remarkable Germaine Lubin, than whom there is not a lovelier Isolde, is (according to reports) singing at the Paris Opera. Cortot and Thibaud are teaching and concertizing. The Pasquier Trio, for a period separated by vicissitudes of war, are once more appearing in public.

Among outstanding "moderns" active in France are Georges Migot, Florent Schmitt, Francis Casadesus, Louis Aubert, Thomas de Hartmann, Federico Mompou, Manuel Infante, Jacques Chailley, Jean Canteloube, Tibor Harsanyi, Charpentier (composer of Louise), Marc Vaubourgoin, Henri Sauguet, Paul Le Flem, Roger-Ducasse, Dandelot, Stan Golestan, Olivier Messiaen, Medtner, Tcherepnine, Leon Zighera.

Among the conductors is Charles Munch, among foremost teachers of violin are Alberto Bachmann and Jules Boucherit.

Neither do we wish to overlook prominent women musicians of our time: Marguerite Roesgen-Champion, and Cecile Chaminade, the latter living at Monte Carlo. She, in a recent letter, regrets that certain journalists have her dead and buried, and says that she has just completed work on a Mass, and is putting the finishing touches to a number of pieces begun some years ago and until now unfinished.

Other European Figures

In Spain are Pablo Casals, Oscar Espla, Jose M. Franco, Joaquin Turina, Jose Cubiles, and Lamotte de Grignon; in Portugal hard by are Ruy Coelho, Henrique Costa, Freitas Branco.

Jumping over to Italy, we are greeted by Tito Schipa, Gigli, Toti dal Monte, Favero, Pasero, de Sabata, Fabritis, Vitale, Molinari, Cilea (composer of Adriana Lecouvreur), Pick-Mangiagalli, Santoliquido, Ghedini, Mary Tibaldi-Chiesa, Franco Capuana, Renzo Bossi, Guido Bianchini, Enrico Mainardi, Leone Sinigaglia, Carlo Zecchi, Adriano Lualdi, Vittorio Gnecchi, Felice Lattuada. . . .

On the other side of the Adriatic, you will find Dobronick in Jugo-Slavia, Ikonomow in Bulgaria, Petrides, Boutnikoff, Choisy, Sklavos, and Kounelakis in Greece.

A bit farther on, in Palestine, are Dr. Peter Gradenwitz and an entire galaxy of musical luminaries from any number of countries.

Up in Rumania, we find not only Enesco, but Georgesco, Ottesco, Alexandrescu, Jean Borgovan, and many others.

Hungary is not very far away, and there are Erno Dohnanyi, Alexander Jemnitz, and associates; while in Prague, next door, are Jenicek, Jirak, and Jaroslav.

Vienna has Knappertsbusch, Dresden has Böhm and Johannes Thilman, Leipsic has Walter Niemann (Germany's veteran composer), Holland has Mengelberg.

Belgium has Francis de Bourguignon, Gaston Brenta, Emile Hullebroeck, Jean Absil; Norway has Flagstad, Sweden has Atterberg and Bjoerling, Finland has Sibelius, Palmgren and a whole "school" of talented moderns.

And Russia—Heaven alone knows how many astonishing composers and keyboard wizards that country is now making ready to send on musical missionary work across the face of a bleeding world!

Two Little Known Personalities

The names I have given are by no means an exhaustive list, and I have chosen them quite at random. They may not have any significance to you in any way whatever, but in the scheme of modern music (both its creation and performance) each one fills a niche and is important to that scheme—just as every number is important to mathematics and every note is important to music.

"Petrides?" you ask. "Who is he? Never heard of him."

That is not surprising. You do not read your musical magazines carefully enough, and besides, Petrides is only one of the many excellent composers of the epoch who has seemingly had neither time nor desire to court the public's facile favor, or practise the arts of insinuation, ingratiation, and Hollywoodian *réclame*, or conducted sieges, attacks, and counter-attacks on any of the musical powers that be. For, as you may or may not know, it is one thing to write a beautiful composition, and quite another to have it performed, and yet again, another still to have it published!

Nevertheless, Petrides is frequently played abroad, and I remember the deep impression his music made when Walther Straram and his orchestra (both lived and died in the service of modern music) brought out a Petrides symphony in Paris. "Your music," I thereafter told Petrides, "is too beautiful, too sane, too clear in form, to be accepted by publics that have pre-conceived notions of what 'modern' music is and is not. Furthermore, in America, *mon cher*, people are interested, not in premieres of music, but in novelties. So you will have to wait, I fear, until they make the surprising discovery that the greatest of all novelties in the musical art is—Music."

"Okay," was the Greek's only rejoinder.

Ghedini, of Italy, also writes music in homage to Music. That is, perhaps, his chief drawback. It would never occur to him to set pen to paper for the purpose of outdoing a colleague, as most of the actual practise is. He writes music for music, and this, of course, is more than enough to eliminate a composer from the "novelty" class, however lucid, soaring, and eloquently lyrical his work might be. Which is tantamount to saying that a monument like Ghedini's Frescobaldi, has not much to hope for *vis-à-vis* audiences who thrill at the idea of a novelty but seldom take the time (if indeed they know how) to listen to music. Other Italians in the same boat are Malipiero, Rocca, and Pizzetti, and they, too, are still in Europe, no doubt thinking and working in terms of beauty at the same time that they are meeting the exigencies of the bellicose day.

The Swiss Carry On

Then there is little Switzerland, and Switzerland is simply teeming with artists and composers. I believe that Ansermet and Scherchen are still there and leading their orchestras through the wonted overwhelming variety of music. Roger Vuataz also comes to mind, Vuataz being a young Swiss composer who like many another unknown in America, though important and even great nonetheless, writes in homage to Music.

I made Vuataz' acquaintance when, for some weeks, I was a war refugee in Geneva waiting to return to Paris. There I heard a performance of his Oratorio de l'Escalade—a work stupendous in effect, written for orchestra, chorus, and soloists, and which contains numbers that are unique in modern music in point of workmanship and emotional expressiveness. Another Vuataz work along the same lines is his symphonic-choral Geneve ouverte au ciel! Both compositions are done in concert and over the air in Switzerland, but I doubt that echoes of them have ever come this far. . . .

Some in America

And so you see, if the war has brought us much powerful talent (there may even be a genius or two in the crowd) it has by no means "drained" old Europe or even begun to. We now have in America, to name only a few in addition to those already cited, Benjamin Britten of England, who, I think, promises well. Others are Gretchaninoff, composer of much profound religious music and many delightful songs; Castelnuovo-Tedesco, whose Shakespearean Songs I remember to be charming; Alexander Tansman, about whom I once wrote a book in French and who is now residing and composing in Hollywood; Darius Milhaud, not long ago considered the naughtiest boy of French modern music, and who is now teaching at Mills College; Arnold Schönberg, now teaching in Americа—about whom a wag once said, he wished that somebody would set Schönberg compositions to music—and Bohuslav Martinu, Czech composer, whose Concerto Grosso, after many harassing misadventures in Europe, was finally premiered this season by the Boston Symphony and Koussevitzky. I am informed, though do not know how true it is, that Igor Markevitch is also in America, and if his Paradise Lost is offered to our public, I shall be interested to know how it fares. I happened to hear the first Paris audition of the work, and as I was leaving the hall, overheard some one ask his companion,

"Do you like this music?"

"*This* music? *Which* music?" questioned the companion.

The words seem to epitomize the attitude of a great percentage of the concert-goers: and when reflecting on modern music and composers, I never cease marvelling at how constantly they are misunderstood—especially by the public.

SASCHA GORODNITZKI CONGRATULATED

by Dr. Russell Potter, Director, Columbia University's Institute of Arts and Sciences after opening the fourteenth season at the McMillin Theatre. This recital marked the first of seven appearances in the New York area and the beginning of Gorodnitzki's concert tour throughout the U. S. and Cuba under WGN.

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Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Methods for Double Bass," Nelson Watson; "Chorale Collection," Elvera Wonderlich.

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Cumberland Greets Wagner Entourage

CUMBERLAND, MD.—An audience of 1,400 gave an ovation to the presentation of Rossini's Barber of Seville, by Charles L. Wagner's travelling opera troupe. The Metropolitan Opera singers were enthusiastically greeted.

STEFAN

(*Continued from page* 17)

Freedom. It is not a question how many artists are making "dictated music" and whether they previously were bigger and better than those who emigrated. What does count is that never in a world of tyranny has art unfolded its wings. These have always been folded up again.

I do not claim that in the Western Hemisphere all conditions are ideal for music. There is lacking a tradition, there are lacking many institutions and, for a good deal, there is lacking a public. The fact of freedom alone does not suffice to evoke great art, just as tyranny cannot immediately bend and smother all talent. That is probably what the experienced Mr. Schwerké, with his enumeration of artistic forces still available in Europe, undoubtedly meant to say.

But the vast and amazing musical life in the Western Hemisphere, especially in the United States, the air one breathes here and the considerable sum of new talents that have come here—all these elements will in a presumably brief time be united in a new life.

And I believe that Europe, even where it has remained sound, will have to work hard if it wants to sustain the competition. One side of the scales of European music have rapidly been much lightened. They are still well weighted, but the other side of the scale is even more so, precisely because so many imponderables are a weight in themselves.

As people in Germany would dutifully say: For this we may thank our Führer!

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Racine Orchestra Assisted By Prominent Guests

RACINE, WIS.—The Racine Symphony Orchestra, under the direction of Frederick Schulte, opened its tenth season at the Mainstreet Theatre with Emanuel Feuermann, cellist; Yella Pessl, harpsichordist; Frederic Jencks, baritone; and John Weicher, violinist, are other guest soloists. The orchestra is a non-profit organization consisting of players from all walks of life who give their services for the love of music. Miss Fidelis K. Rawson is business manager.

Kearney Symphony Will Tour Nebraska and Kansas

KEARNEY, NEBR. — The Kearney Symphony Orchestra, of 75 players, inaugurated its current season under the direction of Harold Cerny. Two more programs were to be given on Jan. 14 and April 20, with Louise Meiszner, pianist, and Carol Glenn, violinist, as the respective soloists. All programs are heard in the College Auditorium, seating 1,300. The symphony makes an annual spring tour of leading Nebraska cities. Mr. Cerny announces that this year tentative plans are to tour the southern part of Nebraska and northern Kansas.

Terre Haute Civic Symphony Aids State Composers

TERRE HAUTE, IND.—The Terre Haute Symphony Orchestra was organized in 1926 and on Dec. 6 celebrated its fifteenth birthday. It is composed of professional musicians, amateurs, teachers and students of Indiana State Teachers College. The orchestra is now known as the Terre Haute Civic and Teachers College Symphony. Its conductor, since its organization, has been Will H. Bryant.

The orchestra gives three concerts a year, in each of which a local artist and a visiting one appear. The visiting artists this year were Roman Totenberg, violinist, on Nov. 24 and Frances Blaisdell, flutist on Jan. 27. Local artists will be Neva Rankin Barnard, soprano, formerly a public school music teacher of this city, now on the faculty of Oakland City College; Ruth Hill, soprano, on the Music faculty of Indiana State Teachers College, and The Fidlars Four.

The auditorium in the Student Union building seats 1800. There is evidenced an increasing interest in symphony orchestra, due to enlarging instrumental program of the public schools.

This orchestra was the pioneer in introducing Indiana composers on its programs, in co-operation with the Indiana Federated Music Clubs. Its conductor is chairman of the Indiana Composers' Guild.

Fargo-Moorhead Civic Orchestra in 10th Season

FARGO, N. D.—Beginning its tenth season with a program recently, the Fargo-Moorhead Civic Orchestra will continue its policy of presenting works for small orchestra. Its personnel will again consist of 30 players including 20 amateur musicians. The first concert here featured the Bach Brandenburg Concerto No. 4, in G Major, and the Haydn Symphony No. 13 in the same key. Soloists in the concerto were Thomás Hibbard, violin; Constance White, and Wendell Pile, flutes.

Sigvald Thompson enters his fifth season as conductor. Bertram McGarrity is assistant conductor and was to lead the second concert of the season. Four concerts are planned.

Mrs. W. S. Shaw, president of the association sponsoring the orchestra, reports a good response to the appeal for funds necessary to its support.

Omaha Groups Map Year-Round Plans

By HENRIETTA M. REES

OMAHA, NEBR.—Omaha concert-givers for the most part are looking forward to a continuance of musical activity next season. Juliet McCune, president of the Tuesday Musical Club, said: "We continued to give concerts through the first World War, and we intend to carry on through this one." Francescatti (Feb. 20) and Mack Harrell (March 23) complete this club's season.

Mrs. Howard Kennedy and Mrs. A. V. Kinsler of the Morning Musicale will continue their series at the Hotel Fontenelle. Gordon Dilworth, baritone (March 21), and Carroll Glenn, violinist, are still to be heard.

T. W. Summers, of the Omaha World-Herald, announces another series of Community Sings in Elmwood Park on summer Sunday evenings.

Kay Anthony, president of the Matinee Musicale, which has sponsored the Omaha Little Symphony Series under Richard E. Duncan for several seasons, announces a spring concert, April 13, with Harold Bauer as soloist. Joslyn Memorial will continue its free Sunday afternoon concerts, and its co-operation with other Omaha musical organizations in presentation of concerts.

The University of Omaha will continue its choir and orchestra activities as long as it has students available as members.

The Society for Grand Opera in English hopes to continue as formerly.

Tri-City Festival Planned by 3 South Dakota Communities

By MRS. G. R. McARTHUR

HURON, S. D.—Many musical activities are planned for the Spring. The Tri-City Musical Festival, with Brookings, Watertown and Huron participating will be held in Brookings on April 24.

The Wednesday Musicale, Mrs. Harry N. Carlson, president, will sponsor an artist concert. Under the direction of Grace Finley, the Young Artists, assisted by the Wednesday Musicale, will present a concert on March 11.

WILLARD MacGREGOR, pianist, just returned from a tour of Nova Scotia, New Brunswick and New England with the Kraeuter Trio, made a solo appearance on Jan. 25 at Louisville, Ky., for the Arts Club. He tours with the trio from Jan. 12 to March 9 in the West and South under the auspices of the Community Concerts Association.

South Bend Budget Up

SOUTH BEND, IND.—The budget for the new season of the South Bend Symphony Orchestra has been increased $1,500 and the total amount of $6,500 raised. The membership campaign was launched before war was declared and since the last concert of the current season was on Dec. 7 there has been no opportunity to observe the effect of the war, according to Edwyn Hames, conductor.

The orchestra personnel, however, shows the effect of the draft and possibly ten per cent will be called according to the conductor. Lighter music, Mr. Hames said, will probably feature next season's programs. The first four concerts will be in John Adams H. S. and the last one at Notre Dame University.

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Heard in the Studios

La Forge-Berúmen

A concert was given at the library in Stamford, Conn., on Jan. 4 under the direction of Frank La Forge and Ernesto Berúmen. Carlotta Franzel was heard in a group of Mozart, a La Forge composition, as well as the aria from Traviata. Mr. Berúmen played a group of Spanish music.

Mr. La Forge gave the fourth of a series of lectures at Darien on Jan. 5. The topic was Spanish Music and the illustrations were given by Emma Otero, Cuban soprano, and Ernesto Berúmen, Mexican pianist. A capacity audience attended and responded with enthusiasm to the scholarly lecture and the artistic renditions of the illustrations.

Luise Mayhew, pianist pupil of Mr. Berúmen, played a group of Chopin at the Parent-Teachers Meeting at the Mark Twain High School, Yonkers, N. Y. Jan. 14.

Adelaide Gescheidt

Beatrice Donley, contralto, was guest soloist recently with the Metropolitan Glee Club in New York. She sang The Blessed Damozel at the Church of the Divine Paternity, New York was soloist at a concert at Lawrence, L. I., guest soloist with the Apollo Club of Asbury Park, N. J., sang Messiah with the Great Neck, L. I., Community Chorus and gave a concert at Asbury Park.

John Tufts, tenor soloist at the Brick Church, New York, has been heard in Messiah there, at Union Theological Seminary and at Chester Hill Methodist Church. He also sang in Bach's Christmas Oratorio.

Leora Shaw, contralto, sang in Messiah at the Yonkers Baptist Church and at the Norwegian Mission, New York.

John Pettersson, tenor, for the third season is appearing with Fred Waring's ensemble.

These artist-pupils are from the studios of Adelaide Gescheidt.

Ernesto Berúmen

Ernesto Berúmen, pianist-pedagogue, has been presenting his pupils in a series of private musicales this season at the La Forge-Berúmen Studios. Artist-pupils appearing have included Mary Janet Brown, Madeleine Blenus, Luise Mayhew, Helen Wakefield, Bessie Simpson, Charlotte Harris, Katherine Bair, Cecil Gordon, William Schoonmaker and Constantine Callinicos, pianists. Assisting artists have included Dorothy Braucht, soprano; Russell Bobrowski, violinist; and the Baladeers, male quartet.

Harry H. Voge

Ernst Wolff, baritone, and Alois Poranski, bass, have been appearing in joint recital in Philadelphia, Pa., Rutherford, N. J., and Newark, N. J. Mr. Wolff now is on a six weeks' tour of the Middle West. Both singers are artist pupils of Harry H. Voge.

Rudolph Gruen Pupils Give Duo-Piano Program

Pupils in the ensemble classes of Rudolph Gruen were heard in two-piano programs on Jan. 15 and 21 at the Institute of Musical Art of the Juilliard School where Mr. Gruen is a member of the faculty. Taking part in the first program were Eleanor McAllister, Eada Rubenstein, Zelda Cohen, Kenneth Hieber, Israela Schussheim, Ellis Larkins, William Rogers, Henry Ziegler, Clara Cash, Agnes Sundgren, Marjorie Swasey, Janet Thiel, Dorothy Kaliff, Arthur Ferrante, Natalie Asen and Concettina Magri.

The second program was presented by Beatrice Levinson, Lucy McClenon, Marcelle Martin, May Sakamoto, Beverly Carr, Melvin Wyble, Doris Gale, Miriam Selzer, Gladys Hassler, Amelia Thiele, Marjorie Swasey and Janet Thiele.

Grobé Sings for Jewish Orphans

Edouard Grobé, tenor, sang in Temple Shar Zadek on Jan. 13 at a benefit concert given by the Riverside League for the Hebrew National Orphan Home.

THEO KARLE,

American tenor, is having an active season of teaching in New York at the Sherman Square Studios. Mr. Karle will again appear this year at the Harrisburg, Penna., Festival in April, as soloist in Haydn's Creation.

Mildred Dilling Tour Ends in California

Now on her coast-to-coast tour, Mildred Dilling, American harpist, will go to California but does not expect to complete the circle by returning to the Hawaiian Islands. Miss Dilling started her current season's activities by appearing in Pearl Harbor where she played informally for the service men stationed there and at Hickam Field, scenes of the first Japanese onslaught against the United States.

Miss Dilling started the new year with concerts in Canada. On Feb. 2 she appeared in Oneida, N. Y., and will spend the spring in New York, Pennsylvania, Delaware, Ohio, Kentucky, Illinois, Iowa, Nebraska, Wyoming, Montana, Oregon and finally California again with occasional trips to Canada *en route*. On Feb. 16 she makes her fifth appearance as soloist with the Indianapolis Symphony, appearing at Indiana University. During her tour, she plans to appear at cantonments under the auspices of the U.S.O. She has already been heard in Florida, Georgia, North Carolina, West Virginia and Maryland this season covering practically every part of the country.

Yella Pessl Initiated Into Sigma Alpha Iota

Yella Pessl, "First Lady of the Harpsichord," was initiated as a chapter honorary member of Sigma Alpha Iota during the recent meeting of the Music Teachers National Association in Minneapolis. The initiation, at the Hotel Nicollet, followed a luncheon attended by Sigma Alpha Iota members from all parts of the United States attending the session. The gathering was in charge of Mrs. Fred N. Wilson, National Chaplain from Minneapolis, and Mrs. Edwina Fowler, Theta Province President from Pittsburg, Kan.

In affiliating with Sigma Alpha Iota, Miss Pessl was accepting the invitation of Pi Chapter at Drake University, Des Moines, Iowa.

Dr. Bauer Holding Classes at the University of Miami

MIAMI, FLA.—Dr. Harold Bauer, whose master piano classes have been a feature of the music work of the University of Miami, returned on Jan. 26 to organize plans for another session of the classes. They are held at the university from Feb. 1 to March 1 and are available not only for students but for registrants from all parts of the country.

In previous sessions, Dr. Bauer has enrolled students from many parts of the United States and the demand this year indicates that it again holds true.

Dr. Bauer's classes are part of the music education program conducted by the university. The University of Miami Symphony Orchestra, which is conducted by John Bitter, brings many noted soloists to this city during the regular season.

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J. MAXWELL ROCHE

ROCHE IN BARBIZON SERIES

In the recital series which is being presented by J. Maxwell Roche at the Barbizon Recital Hall, New York, many talented young artists have been heard, in programs of considerable diversity and musical interest. The series has attracted good audiences who have been enthusiastic in their appreciation of the programs performed.

An all-sonata program which included works of Bach, Mozart, Brahms and Lekeu, was given on Jan. 20 by Helen Airoff, violinist and Leonid Hambro, pianist.

Rachelle Shubow, pianist and Paul Best, lyric baritone, were heard in a program which featured works of Narciso Casanovas, Brahms, Schumann, Chopin, Liszt and Eda Rapaport for the pianist and Handel and Haydn numbers as well as a group of Lieder for Mr. Best. Gibner King was his accompanist.

Enid Hellman, soprano, sang Mozart's Alleluja, the aria from Rossini's Barber of Seville and numbers by Sandoval, Scott, Strauss and others when she gave a joint program with Geraldine Douglass, pianist. The latter included a group of Debussy and numbers of Mendelssohn, Schumann and Chopin on her program.

Earlier in the season Emily Kalter, contralto and Delbert Sterrett, tenor with Ariadna Mikeshina and Dorcy Smith as accompanists, were heard in a joint program. Miss Kalter featured Lieder and an aria from Massenet's Werther as well as several English numbers. Mr. Sterrett chose the principal aria from L'Africaine, Quilter's Shakespearean songs and some Italian items.

Sylvia Light, soprano and Harrington van Hoesen, baritone, were also heard in a joint list with Milne Charnley at the piano. Miss Light sang French, German and English numbers. Mr. van Hoesen offered Italian, French and English numbers and both combined in a duet from Don Giovanni.

Beethoven's A major sonata, Op. 69 and Chopin's Polonaise Brilliante, featured the program of Bogumil Sykora, cellist and Irakli Orbeliani, pianist. Both artists were heard also in individual numbers.

E. G.

JOSEPHINE VILA SEES PROMISE

The 1942-43 season so far looks very promising. Among the newer singers is Ruth Diehl, who gave a Town Hall concert in January. Sylvia Light, young soprano from the Middle West, will have a long tour beginning in early October. As a member of the Manhattan Singers she will sing excerpts from Pagliacci, Naughty Marietta and the Student Prince, in costume. Others in the cast will be Frederick Schweppe, dramatic tenor; Meda Westburg, contralto, and Lorraine Chamberlain, pianist. This tour is by arrangement with the Antrim Bureau. Six others will be prepared for next year.

Mr. Schweppe has been appearing with several opera companies in the East. He will be heard in Pagliacci and Trovatore as well as Carmen with the Newark Civic Opera Company and next summer will do several operas in Wheeling, W. Va., under the auspices of Reed Lawton, who will direct a five-weeks' season there.

Helen Soule, young contralto, is being heard in smaller cities.

Marguerite McDonald, dramatic soprano, and Edgar Mills, baritone, will give a program at the Barbizon on Feb. 3. Miss McDonald is also an oratorio artist.

Arthur Tree, lyric tenor, appeared at the Chaminade Club in Brooklyn and filled a two-week engagement in Montreal and Quebec with the Columbia Opera Company. He, however, will join the forces of Uncle Sam shortly.

Burton Cornwall, basso cantante, is actively engaged both in concert and oratorio.

Janet Bush, mezzo contralto, was chosen by Sir Thomas Beecham to sing the Brahms Rhapsodie with the Schola Cantorum and the Columbia Symphony Orchestra. She gave a Town Hall concert after having appeared with the Bergen County Oratorio Society in Bergen and in Messiah at Bob Jones College, Cleveland, Tenn. She will fill a number of Spring dates.

Harrington Van Hoesen, baritone, is another active artist and Paul Best, lyric baritone, was a member of the New Opera Company.

Frances Newson, soprano, appeared with the Bergen County Oratorio Society and the Hartford Oratorio Society.

Marie Powers, contralto, has returned from the Pacific Coast where she sang a recital at Mills College, Oakland, and in Messiah with the San Francisco Philharmonic Orchestra. She will soon be heard with the Newark Civic Opera Company, also the San Carlo.

Other singers under my direction for 1942-43 are Kate Keith Field, and Janet Fairbanks, who appeared with the Chicago Opera.

FRIEDBERG ARTISTS IN MANY FIELDS

(*Picture on Page* 13)

Concert Direction Annie Friedberg will be represented in practically every field of musical endeavor next season. Chamber music ensembles, instrumentalists and vocalists are all included on her artist list.

Miss Friedberg represents Myra Hess, Carl Friedberg, Amparo Navarro, Frank Mannheimer, George Chavchavadze and Leonard Shure, pianists; Roman Totenberg, violinist; Milton Katims, violist; Jascha Bernstein, cellist; Marcel Grandjany, cellist; the Budapest String Quartet of Josef Roismann, Alexander Schneider, Boris Kroyt and Mischa Schneider; the New American Trio comprising Roman Totenberg, Jascha Bernstein and Ernst Victor Wolff; Elisabeth Schumann, Grete Stueckgold, Maria Van Delden, Julia Peters, Lillian Gustafson, Marjorie McClung, Frieda Volkert and Gloria Vanda, sopranos; Dorothy Bacon and Ruth Ford, mezzo-sopranos; Nora Conklin, contralto; George Perkins Raymond, Robert Betts, Richard Deneau, Clyde Keutzer and Kenneth Sakos, tenors; Carlo Morelli, Barre Hill, Leonard Stocker, Donald Moore, Robert Shanley, baritones; Ish-ti-Opi, Indian baritone; and Sir Adrian Boult, conductor.

(*Please turn to page* 138)

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NEW PUBLICATIONS Including Variety of Books on Phases of Music

BOOKS

GREATNESS IN MUSIC, by Alfred Einstein: translated by Cesar Saerchinger. Now Professor of Music at Smith College, Alfred Einstein does not write like a pedagogue in his latest book, but makes his pages easily accessible to the average music-lover without losing their value as material for students.

Greatness is relative, the author points out, and of various kinds achieved under changing conditions in different periods.

Einstein analyzes the types and the eras in which the composers lived. His reflections more than ever establish that history and sociology are indissolubly linked with outstanding musicians and their creations, even though some radicals worked heedless of their environment and ahead of their time.

There are some strong iconoclasms in Einstein's book, particularly concerning Wagner, and in the case of other masters reverence does not prevent the author from telling crackling truths in vigorous language. Altogether a suggestive and arresting volume. The Saerchinger translation is admirably smooth and idiomatic. (Oxford University Press; Carl Fischer, Inc.)

THE LIFE AND WORK OF DVORAK, by Paul Stefan; translated by Y. W. Vance.

The festivities attending the centenary of Dvorak's birth are to a large degree responsible for this book. Up to now there has been no satisfactory English biography of Dvorak, and the publishers evidently thought that it was the appropriate time to supply one. Stefan is a musicologist of international repute, but perhaps here he had to turn out a rush job. The book is dryly written. It gives the main facts of Dvorak's life, and mentions nearly all of the composer's works. In 1879 thus and so; in 1880, this and that; in 1881, etc. Of literary style there is little, and one cannot pretend that the work makes interesting reading. One valuable feature is the Sourek compilation of Dvorak's published compositions. An important omission is an index to the works mentioned in the text. (Greystone Press, New York.)

A GUIDE TO RECORDED MUSIC, by Irving Kolodin.

"From Palestrina to Prokofieff," subtitle of this book, attests its thorough historical scope. Quite a number of phonograph path-finders have been published, but they usually are chiefly catalogues without comment or criticism, and combine popular with art music. Only the latter kind is assembled by Kolodin, associate music critic of the New York Sun and a recognized authority on recordings. In 495 pages, it includes 184 composers, 2,000 works, and more than 5,000 records, with price listings. The composers are arranged alphabetically, and their compositions divided into categories and forms.

The most valuable factor, however, is Kolodin's terse and illuminative critical comment on the artistic and mechanical virtues and defects of all the records. He praises where praise is due, but often exposes shortcomings with devastating honesty. Anyone purchasing records with this volume as a guide is sure to own the best examples and to know why they are such. (Doubleday, Doran and Company, Inc.)

FOLK MUSIC AND POETRY OF SPAIN AND PORTUGAL, collected by Kurt Schindler.

A huge, paper-covered tome with nearly 1,000 examples in musical notation of folksongs and dances and almost as many poetical quotations, this work by the late Kurt Schindler is highly useful material for musicologists and folk music specialists. Schindler's flair for the music of the people in all lands led him to extensive travel and painstaking research, out of which came a wide knowledge that established him as a leading authority in his field.

In all, he honeycombed forty-nine provinces of Spain and Portugal. Much of the music he unearthed had previously been unknown to the outside world. In order to get as close as possible to the soil he explored, Schindler mastered not only the Spanish and Portuguese languages but many of their dialects. While the fine and feeling Introduction by Federico De Onis is given in English and Spanish versions, the poetical texts are solely in their original languages.

This book is published by the Hispanic Institute in the United States, with headquarters in New York, under whose auspices Schindler carried on his last researches in Spain, and the subsequent study of these materials—a labor cut short by his untimely death in 1935.

THE OPERA, by Wallace Brockway and Herbert Weinstock.

A 603-page volume, by the two young writers who published that provocative but excellent book, Men of Music (1939). While more of a historical treatise, their latest output has the same breezy, topical touch as the former effort.

The authors tell the story of the start, development and perfecting of the thing called grand opera, and during the narration cover all its phenomena and impedimenta—no, the last-named does not mean the singers. History and anecdote are interspersed with keen critical comment, famous casts of outstanding performances are listed; and closing the generously illustrated book (pictures of singers and operatic scenes) is a 76-page list of recommended phonograph recordings. All in all, Brockway and Weinstock have achieved the most thorough, useful and least dry book on the history of opera which some of us have seen in much reading on the subject. (Simon & Schuster.)

STEPHEN FOSTER AND HIS LITTLE DOG TRAY, by Opal Wheeler.

As the title suggests, this is a book for children, written by an author who has had much previous experience in acquainting youngsters with the lives and works of leading composers. Her little volumes and plays on Mozart, Haydn, Schubert, Bach, etc., are well known.

It is well that juvenile minds should know something more about Foster than merely to be familiar with a few of his songs. Miss Wheeler tells her story simply, with picturesque details and divert-

Photo by Bruno of Hollywood

ETHELYN HOLT,

lyric soprano, on Jan. 30 at the Waldorf-Astoria, New York, sang a new waltz written in honor of President Roosevelt. The occasion was the ball in honor of the President's birthday and to aid the infantile paralysis drive.

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ing imaginary conversations. Mary Greenwalt furnishes a generous number of black-and-white illustrations of period picturesqueness. (E. P. Dutton & Co., Inc.)

GREAT MODERN COMPOSERS, edited by Oscar Thompson.

This is in the main a reprint of essays from the International Cyclopedia of Music and Musicians, in some cases expanded and with amplification of their lists of works. There are also two American additions—Roy Harris and Aaron Copland—both by Mr. Thompson. The adjective "great" in the title is narrowed to mean something very like "prominent," and the representation restricted to those who have been active in the 20th century.

The names of the critics of several nations who contributed these essays bulk impressively in the encyclopedia. The articles gathered and set side by side reveal some inequalities both in length and richness. Outstanding in sympathy are Olin Downes on Sibelius, and Walter Kramer on Malipiero.

The American entries might have been differently chosen. The editor somewhat apologizes for his selection in the preface, offering the justification that their works are much performed. The book is an excellent compendium of much information, the lists of works and their dates being particularly valuable. Finally, it is handsomely printed and free of the commoner errors. (Dodd, Mead & Co., New York.)

OPERA

BASTIEN AND BASTIENNA, Mozart's youthful comic opera in an edition by Felix Guenther with choral interpolations and orchestral arrangement by Don Wilson. The English lyrics are by Olga Paul. In his foreword, Dr. Guenther points out that renewed interest in this sparkling miniature gem followed the visit some years back of the Vienna Choir Boys. With this in mind, the new version was prepared and some of the lengthy recitatives were altered into dialogues so as to tighten the work. These are relieved by the choruses and the result is a number which schools and young choral groups, which usually restrict their activities to their own versions of Gilbert and Sullivan, might well consider. The augmentations maintain the Mozartian style so that it cannot be called "new dress." (Edward B. Marks Music Corporation, New York.)

FOR TWO PIANOS

RONDO, C. M. Von Weber; CORONATION DANCE, Moussorgsky; THE LARK, Glinka; PASSACAGLIA, Handel; a group of numbers transcribed for two pianos by Pierre Luboshutz.

Mr. Luboshutz and his wife form one of the most distinguished two-piano teams in the American concert field, and

JAMES MELTON STUDIES SCORE

of I Remember, a new song written for him by Lily Strickland. It was premiered by the tenor on Jan. 11 on The Pause That Refreshes program over CBS, when Mr. Melton substituted for Albert Spalding as master of ceremonies. André Kostelanetz conducted the orchestra.

the experience gained in that branch has aided him in his transcriptions, to solve all the problems of how to make the coupled keyboards sound best musically and technically.

There is fastidious workmanship in these examples and all of them retain their original appeal, even though set in a new medium. While the Handel and Moussorgsky pieces require more robust grasp, those by Weber and Glinka need more subtle play of fingers and nuancing. The four *morceaux* are interesting material for studio and salon as well as for concert purposes. (J. Fischer & Bro.)

PIANO ARRANGEMENTS

YOUR LAND AND MY LAND (Sigmund Romberg), ZIGEUNER (Noel Coward), THE SUNSHINE OF YOUR SMILE (Lilian Ray), arranged for piano solo by Henry Levine. Suitable for use in studio or home, the vocal melodies are given pianistic treatment with fingering indicated. (Harms, Inc., New York.)

TWO-PART SONG

O BEAUTIFUL VIOLET, by Carl Reinecke with English text by Marshall Kernochan. This is not the usual soprano and alto number for the second voice sometimes goes above the first and often has as large a range as the other, as the number follows the canonic style. Tuneful and brief it is flowing and easily singable. (Galaxy Music Corp., New York.)

SONGS

LOVEST THOU ME?, a sacred item by Roy Newman to a text of James Montgomery, is a simple, affecting sacred solo, somewhat in parlando fashion but with a melody that is charming. The range is small with a climactic F. (John Church Company, Theodore Presser Co., distributors.)

BLESSED IS THE MAN, a setting of part of the First Psalm by Katharine E. Lucke. A number suitable for baritone or mezzo-soprano. The composer has successfully provided for the uneven rhythm of the text. The key alterations are not difficult and there is a principal motif which recurs several times. (Theodore Presser Company.)

SEPARATION, a new number by Albert Hay Malotte, arranged from a poem by Edith Murlock O'Flynn and set for both low and medium voices, the former ranging from a low B and the latter with an F as the top. With a varied accompaniment that includes both chromatic figuration and unexpected intervals, the voice is given a poignant uncertain motif that finally dissolves in a slow and soft entreaty, definiteness also coming to the accompaniment. (G. Schirmer, Inc., New York.)

SHARING, words and music by Clement Flynn. Marked to be sung valiantly, this number is of the ballad type. There is a virility about it which marks it plainly as a number which might replace some of the better known encore numbers that have been over-sung. And the music indicates the mood of the text. (Theodore Presser Co.)

SOUL OF MY HEART, A WOODLAND JOURNEY and I LOVE THEE, three numbers issued under the general title of Pathways of Song, arranged and edited by Frank La Forge with English words by Will Earhart. The first, an original by Antonio Caldara, Alma del core; the second is Franz' Waldfahrt (the translation here being by Mr. La Forge) and the third Beethoven's Ich liebe dich. Mr. La Forge has retained the simplicity of the originals yet given the singer opportunity for the display of his skill. Each is an art song and the interpreter is cautioned to keep this in mind. (M. Witmark & Sons, New York.)

COME WITH ARMS OUTSTRETCHED, Arthur Bergh's setting of a poem by Sara Teasdale is an expressive number, brief and within a range easily accomplished, the top being an A flat for which an alternate F is provided. This makes it suitable for soprano, tenor and baritone. A dramatic baritone could make it extremely effective either as a formal or an encore item. (Galaxy Music Corp., New York.)

WE HAVE TURNED AGAIN HOME by the American composer-conductor-pianist, Edwin McArthur. In a gently flowing manner the singer explains the vagaries which have resulted in wandering before returning home where "the scent of the hedge is keen" and realities exist rather than "foolish phantoms." A brief middle section is declaratory against sustained chords before the original moving figure returns. (G. Schirmer, Inc., New York.)

INCONSTANCY, by Pietro Yon. A ballad of two verses, the second ending rising to an A but maintaining to the end the minor mode which is stressed in a full chord accompaniment throughout. (G. Schirmer, Inc., New York.)

THOUGH I TAKE THE WINGS OF MORNING, the latest song by Mrs. H. H. A.

(*Please turn to page* 140)

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ROBERT SPELLER

RECORD CONCERTS BOOKINGS

Robert E. B. Speller, president of Record Concerts Corporation, concluding its first year, expects a heavy booking season in 1942-43. The company occupies the Concert Theatre, in New York, as its permanent home. Mr. Speller said this is booked "almost solidly."

Among the artists under its management are Margaret Speaks, Elvira Del Monte, Maxine Dorelle, Suzanne Robinson, Ruth Rooney, Lorraine Riley, Mary Ann Mendoza and Mary Titus, sopranos; Amy Ellerman, Jean Handzlik and Isabel Westcott, contraltos; Alice Howland and Helen Mader, mezzo-sopranos; Romolo De Spirito and Brooks Dunbar, tenors; John Garth, 3rd, Norman Roland and John Walsh, baritones; Selma Kramer, Mariana Sarrica and Miguel Rajcovich, pianists; Nicolai Berezowsky and Frank Kneisel, violinists; Betty Paret, harpist; Juliet Shaw, thereminist; Wadeeha Atiyeh, diseuse; Lillian Moore and Anne Simpson, dancers; the Opera Concert Duo of Marie Zara and Edward Rhein; Frederic Delzell, conductor-pianist; Phil-Sym String Quartet; Henry Scott, pianist; and Art Landry and his Skyways Orchestras.

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BENDINER FEATURES AMERICANS

By MILTON BENDINER

The 1942-43 season will feature American artists in concert, oratorio and lectures. Emily Roosevelt, soprano; Georgia Graves, contralto; Frederic Baer and Benjamin Grobani, baritones; Harald Hansen, tenor; and Carmen Reubben, mezzo-soprano, will continue to be featured in concert and in oratorio.

Joan Field, violinist; Serge Kotlarsky, violinist; Anton Rovinsky, pianist; Wiktor Labunsky, pianist and lecturer; and Katherine Ruth Heyman, pianist, will again appear on the season's active concert list.

Adela Laue will divide her time between pianistic demands made upon her and her lectures and clinics on music therapy. Hellmut Baerwald will be featured in a series of lecture-recitals before colleges in the Atlantic Coast States. Ethel Glenn Hier, composer, will lecture on America in Music and Women in Music. Carol Cordell, contralto, and Nelson Sabin, baritone, are among the newest artists on the present season's roster.

Fay Foster and Florence Tarr announce a series of programs with tonal choreography.

The Guild Singers under the direction of Isadore Freed will again be heard in concert in Philadelphia and in New York.

Photo by Leon Eizin

MILTON BENDINER

Photo by Anne Kirby

ARTHUR WILLMORE

(*Picture of Miss Powers on page* 13)

WILLMORE & POWERS ADDITIONS

Simon Barere, Russian pianist, and Benno Rabinoff, violinist, have been added to the list of artists which Willmore and Powers will present next season.

The war has prevented us from continuing to book Georges Esenco, noted Rumanian composer-conductor-violinist, who was unable to come to this country. Whittemore and Lowe, duo-pianists, are expected to enter the United States services. Speaking generally, there no doubt will be many drastic changes in the concert field as a result of the war.

Our list of artists includes the following attractions:

Ellen Ballon, Simon Barere, Charles Naegele, pianists; Whitemore and Lowe, duo-pianists; Orrea Pernel, Benno Rabinof, violinists; Marcelle Denya, Elsie Houston, Virginia Johnson, sopranos; Joan Peebles, contralto; William Hain, tenor; An Evening at the Opera featuring Virginia Johnson and William Hain; Winslow and Fitz-Simons, dancers; Felix Salmond, cellist; Antonia Brico, Burle Marx, conductors; Trio of New York (Carl Friedberg, pianist; Daniil Karpilowsky, violinist and Felix Salmond, cellist).

Simon Barere and Benno Rabinof are notable new additions to the list.

MUSICIANS' GUILD PLANS

By ERMINIE KAHN

Instrumentalists, vocalists and chamber groups are included on the 1942-43 artist list of the Guild for Musicians. The pianists include Webster Aitken, who this season makes his mid-Western debut as soloist with the Cincinnati Symphony Orchestra, following earlier appearances with the Boston Symphony, New York Philharmonic-Symphony, and Los Angeles Philharmonic. In March he plays in Newark on the Master Piano Series of the Griffith Music Foundation. Anatole Kitain, Russian pianist, is now in America.

Bruce Boyce, Canadian-American baritone, heard in oratorio and recital, continues with this managament, as do Sigurd Rascher, saxophonist heard with the New York Philharmonic-Symphony, Boston Symphony, National Symphony, Detroit Symphony; Frances Blaisdell, American flutist; David Sackson, American violinist; and Constance Sullivan, American soprano.

In the field of old music, the management presents Suzanne Bloch, lutenist, singer to the lute, player of virginals, recorders; Alfred Mann, solo recorder player and player of viola d'amore; Edith Weiss-Mann, harpsichordist. The three players also are heard in combinations.

Chamber music plays an important part. The Guild presents the Stuyvesant String Quartet, the Lehman Engel Singers, the Recorder Quartet, the Trio for Old Music, and the sonata recitalists, Harold and Marion Berkley.

In association with Louise Crane, impresario of the Coffee Concerts at the Museum of Modern Art, I represent in the concert field the Spanish artists, Sofia Novoa, folk-song singer, and Jeronimo Villarino, flamenco guitarist; the dancers, Martinez and Antonita; the West Indian singer-dancer, Belle Rosette with the Haitian Rada Group; and South American artists, such as the Grupo Incaico, Ecuadorean Indian trio for folk-music of Ecuador, Peru, Argentina, Columbia, and Chile.

Continuing representation of musicians as lecturers, the management lists the composers Aaron Copland, Lehman Engel, Nicolas Nabokoff, Lazare Saminsky, and the critic B. H. Haggin.

ORGANISTS ON LA BERGE LIST

Organists and ensembles are prominent on the list of artists under the concert management of Bernard R. La Berge. The organists which Mr. La Berge will present in the 1942-43 season include Nita Akin, E. Power Biggs, Walter Baker, Joseph Bonnet, Claire Coci, Charles M. Courboin, Robert Elmore, Virgil Fox, Alexander McCurdy, Arthur Poister, Hugh Porter and Carl Weinrich.

The ensembles include the Belgian Piano String Quartet, Bailly and Robinor, viola and pianoduo; Christos Vrionides and his Byzantium Singers and the American Society of Ancient Instruments.

Mr. La Berge also represents E. Robert Schmitz and Emile Baume, pianists; Mischa Elzon, Louis Krasner and Viola Wasterlain, violinists; Mary Hill Doolittle, cellist; Ernst Wolff, baritone; Alexander Tansman, composer-pianist; and Leo Damiani and Christos Vrionides, conductors.

NEW BRAN AGENCY

By MARY BRAN

Europeans were somewhat prejudiced against a woman impresario when I first started in this field, and artists, to some extent, shared the opinion. I am glad to say, however, that today this view no longer is held, musicians responding with hearty enthusiasm when

Trenton Opens New Opera Season

TRENTON, N. J.—The second season of opera opened under local management and direction in Memorial Hall, Stacy Park, when an audience of some 1800 enjoyed Carmen.

Carolina Segrera, the Santuzza of last year's performance of Cavalleria Rusticana sang the title role. Miss Segrera possesses a voice of exceptional quality in the higher ranges, natural beauty and excellent dramatic ability. Micaela was sung by Lois Monroe. Her voice is of lyric quality and her intonation was perfect, but at times it did not reach portions of the audience. Raoul Jobin, as Don Jose, provided a stellar performance. In excellent voice and giving unusual understanding to his role, he earned the plaudits of an appreciative assembly. Carlos Alexander was a virile, believable Escomillo and sang the Toreador's Song with gusto and animation. Wilfred Engelman, Barbara Thorne, Christine Johnson, Curtis Rue and Donald Dame were beyond reproach in secondary roles.

Michael Kuttner, young conductor and musical director, deserves credit for training an orchestra and a chorus of truly remarkable ability. The chorus especially was of the finest and lent much to the success of the performance. Aside from the poor setting used in the first act, Anthony Stivanello did his usual fine job of staging.

Bridgeport WPA Orchestra Giving 2 Series

BRIDGEPORT, CONN.—A successful musical season is anticipated by the Bridgeport WPA Symphony Orchestra, particularly because of defense activities in the city. The orchestra, a unit of the Connecticut Music Project, inaugurated its sixth season recently. Frank Foti is conductor of the group, and Ethel Edwards, supervisor of the project. The City of Bridgeport acts as local sponsor for this activity of the Work Projects Administration. Perry W. Rodman is the sponsor's representative.

Two series are scheduled this season: a major symphonic and a popular series of six concerts each. Soloists will be presented at some of the events. All of the programs will be given in the Klein Memorial Auditorium, seating 1,500.

LEAVIA H. FRIEDBERG
PRESS AND PERSONAL REPRESENTATIVE
119 West 57 Street, New York City. CIrcle 7-1145

a manager understands their temperament and psychology, whether the manager be man or woman.

My reaction to the management of artists in Paris on the whole was favorable. In some of the smaller countries, as for instance Holland, the response was particularly warming. However, even today there are few successful woman impresarios abroad.

During the past year I opened my International Theatrical Agency in Hollywood, Calif. This agency covers the music field, screen and stage work, radio and television as well as general management.

DR. DISPEKER SEES GROWTH

By THEA DISPEKER

(*Picture on page* 13)

I have travelled over more than 14,000 miles and everywhere have found that everybody felt the same way: war or crisis will not bring a reduction of concerts. On the contrary, we will witness the same development we witnessed in Europe. The war there brought an increase in concerts.

People are eager to get away from all the horror; they want to be entertained. In some communities subscription tickets have been sold out two months in advance. One reason for this might be that people fear inflation and want to secure their subscriptions as soon as possible.

In addition to my work as manager, I expect to present for the third season a series of four children's concerts at the New York home of Mrs. John Henry Hammond.

TENNEY LIST DIVERSIFIED

By PHILIP T. BROWN

A widely diversified list of attractions will be presented by Tenney Management for the season of 1942-43. A large number of artists have been retained;

PHILIP T. BROWN

others have been added to complete a variety of offerings.

Pianists include Frederick Bristol, specializing in modern repertoire; Veronica Mimoso, 15; Katherine Eyman and Francis Moore.

Duo-pianists are Elizabeth Read and Lois Townsley, heard in Town Hall, New York, this winter.

Violinists: Laura Archera and Godfrey Ludlow; duo-violinists: Mary and Virginia Drane.

Vocalists: Dorothy Potter and Lillian Sharp, sopranos; Misha Ferenzo, tenor; Piero Pierotic, Walter Leary, baritones and Carlos Alexander, leading bass-baritone of the Opera de Mexico.

Ensembles: Gotham Trio, Florence Hubbart, piano; Hugo Fiorato, violin and Paul de Bourg, cello; and the Bel Canto Trio of women. Harpsichord, Virginal and Recorder: Elna Sherman in concert and lecture recital. Folk Song Journeys: J. Van Cleft Cooper, pianist and lecturer with Nina Cooper, soprano.

Dancer: Hortense Dolan.

Lecturers: Claudia de Lys, Helen Windsor, Edward Avis, I. D. Taubeneck.

Entertainers: Henry Scott, Cornelia Stabler and William O'Hanlon.

HUROK STRESSES MORALE

By S. HUROK

Without interruption, my activities in the realm of music and theatre will serve this country well. No small matter is the morale which is kept on a high plain by the continuous supply of the best in art. I maintain that depreciation of quality will affect the fabric of American culture harmfully and I have steadfastly dedicated myself against that possibility with a more than ever brilliant list of attractions.

My complete roster for the 1942-43 season will include the Ballet Theatre, augmented by Irina Baronova, Alicia Markova and Anton Dolin who head the company of 125 including Annabelle Lyon, Karen Conrad, George Skibine, Sono Osato, Ian Gibson, Simon Semenoff, Lucia Chase, Jeanette Lauret, Yura Lazovsky, Jerome Robbins, the best corps-de-ballet in the world and a symphony orchestra, with Michel Fokine, dean of choreographers, heading the list of collaborators, the company currently touring the East and Canada will have a repertory of 30 ballets, 26 of which have never been seen by the major part of this country. Some of the productions exhibited are Bluebeard, The Russian Soldier, Slavonika, Pas de Quatre, Naughty Lisette, Princess Aurora, Beloved, Lilac Garden, Peter and the Wolf and Three Virgins and a Devil. On the choreographic side, besides Michel Fokine, these productions will represent Antony Tudor, Anton Dolin, Eugene Loring, Agnes de Mille, Adolph Bolm, Mikhail Mordkin, Bronislava Nijinska and others.

The Philadelphia Opera Company, which had never been outside of its home city before this year, has been engaged for its first tour. Based on the principle of grand opera in understandable contemporary English, its repertory includes Mozart's Marriage of Figaro, Johann Strauss' The Bat (Die Fledermaus), Gounod's Faust, as well as Richard Strauss' Rose Cavalier, Debussy's Pelleas and Melisande and many others. Under the direction of Sylvan Levin, the company will go on tour as soon as it has completed its scheduled performances in Philadelphia.

Marian Anderson and Artur Rubinstein are currently in the middle of their schedules.

Jan Peerce, tenor, after his Metropolitan Opera season will appear in more concerts this year than ever before, with the Metropolitan in New York and on tour.

Carmen Amaya, who, after a year of preparation, appeared in Carnegie Hall, will also have a full calendar following her filming of MGM's Panama Hattie in March.

Mischa Elman, violinist, and Ruth Draper, monologist, are continuing on my roster. Also under the Hurok banner will be Alexander Borovsky, pianist, and Blanche Thebom, mezzo-soprano, the latter having made a tour of 22 cities this year.

William Horne has interrupted his career to serve his country, and will be inducted into the Army shortly.

The Original Don Cossack Chorus and dancers continue under the direction of Serge Jaroff.

(*Please turn to page* 142)

Music in Lynchburg

By HERBERT C. LIPSCOMB

LYNCHBURG, VA.—A concert by the National Symphony Orchestra, Dr. Hans Kindler, conductor, features the plans for the 1942-43 season at Randolph Macon College. The programs, which are complimentary with tickets given away for the 1,220 seats, will probably list also a pianist, a drama and a poet. The orchestral concert is usually the closing event.

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New Publications

(Continued from page 137)

Beach, is a setting of Bishop Robert Nelson Spencer's familiar lines. To the steady, slow rhythm of the accompaniment, the voice in a flowing figure admirably and expressively brings out each line of the poem. Somewhat sombre in color, the singer attains the meaning of the phrase "Thy strong right hand shall hold me" with an A taken *ff* and indicative of the exaltation of his faith. Church singers can make good use of this number, both sopranos and tenors. (Composers Press, Inc., New York.)

THE LADY OF THE LAMBS, by Dr. David Stanley Smith. A delicate, flowing idea, almost in madrigal idiom with the accompaniment unobtrusively following. The first two verses have the same melody, the third being somewhat altered and the conclusion being a triplet figure sung pp. (Galaxy Music Corp., New York.)

SSA

LO, THE MESSIAH (Ecco il Messia) and MARY, STAR OF THE SEA (Maria Stella Maris), two excerpts from Mario Castelnuovo-Tedesco's Savonarola, for chorus of women's voices with piano accompaniment. The first, to be sung in festive manner provides contrasting episodes as well as rhythmic alterations, with free accompaniment, the inner voices also being somewhat independent. The conclusion is a march depicting the procession of the Magi, giving way finally to a repetition of the original idea and concluding with an abrupt change of key. The second number, to be sung clear and serene, is a plea to the Virgin, the same figure being observed in each instance. The chorus varies between two and three-part groups. (Galaxy Music Corp., New York.)

ROMANCE, a Kent Gannett arrangement of Debussy with the melody passing between the parts, the soprano at times being below both the second soprano and the alto parts, which have a running accompaniment on "loo." Two solo voices are given at top G at the end with a delayed suspension, all sung softly. (Oliver Ditson Company, Theodore Presser Co., distributors.)

SATB

PRAYER IS A KEY TO HEAVEN, Negro Spiritual, arranged by Walter F. Anderson with soli for tenor and soprano. The chorus provides a humming accompaniment to the first solo and then repeats what the tenor has sung. In the second part the chorus adds an emphatic "Yes, Lord" to the soprano's bit and then the entire Spiritual is repeated by them with the alto, bass and soprano of the chorus having occasional divided parts. Not difficult and effective for this style of work. (Theodore Presser Co., Philadelphia.)

TTBB

DEEP RIVER, the ever popular Negro Spiritual in an arrangement by Noble Cain. The latter appears to have a fondness for the "invitation" episode for he repeats it, using a unison in each instance in the first part before dividing into parts. (Oliver Ditson Company, Theodore Presser Co., distributors.)

La Violette Works Published

Several new compositions by Wesley La Violette have recently been published. These include works by the American composer, now residing in San Francisco, Charade, for flute quartet, published by Boosey & Hawkes; Seven Preludes, for piano, by De Paul University Press-Carl Fischer; Song of Freedom, for trombone or cello and piano, Chart Music Publishers; Queen of Night, for trumpet and piano, by the same company; Filigree, for flute quartet, Masquerade, for woodwind quartet and Horus, for brass quintet, all by Boosey & Hawkes.

A new volume of transcriptions and original numbers for trumpet quartet and two for trombone quartets, all especially designed for high school and college players, are being prepared by Boosey & Hawkes. Dr. La Violette's Largo Lyrico, written for the Roth String Quartet is being played by them on tour.

Associated Music Publishers Adds Arrow and Cos Cob Issues

Associated Music Publishers, Inc., announces that the publications of Arrow Music Press, Inc., and Cos Cob Press, Inc., have been added to the repertoire of copyrights which may be broadcast exclusively under the AMP license.

Kreisler Makes Recordings

PHILADELPHIA—For the first time since he was injured by an automobile in New York last April, Fritz Kreisler played the violin professionally on Jan. 15. Kreisler appeared on the stage of the Academy of Music to make recordings.

Gladys Swarthout in Recital on Brooklyn Academy Course

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, gave a recital on Jan. 14 at the Brooklyn, N. Y., Academy of Music as the fifth event in the Major Concert Series sponsored by the Brooklyn Instiute of Arts and Sciences. Her program comprised arias from Dido and Aeneas, Orfeo, and Mignon, three songs of the Auvergne, arranged by Canteloube, sung in dialect, numbers of Handel, Dowland, Arnold and others as well as songs by the American composers, Charles Kingsford, Randall Thompson, John Sacco, Clara Edwards, Charles Naginski and Richard Hageman.

Photo by Victor Kraft

PAUL WITTGENSTEIN and BENJAMIN BRITTEN,

young English composer, left, going over the latter's Diversions on a Theme for piano and orchestra, which Mr. Wittgenstein gave a first performance with the Philadelphia Orchestra under Eugene Ormandy on Jan. 16.

Photo by Victor Kraft

DR. HERBERT GRAF,

stage director of the Metropolitan Opera, looks over his recently published book, The Opera and Its Future in America, with Mrs. Graf and their son, Werner.

Arnell Suite Premiered by NBC Orchestra Under Dixon

Richard Arnell's concert suite, The Land, had its first performance anywhere on Jan. 20 when Dean Dixon conducted it on his program with the NBC Symphony Orchestra. The young English composer, now here, has been commissioned to do another score for a government film. The Department of Agriculture will shortly release its film, The Land, which Robert Flaherty directed. On March 15 Sir Thomas Beecham will conduct Mr. Arnell's symphony with the New York City Symphony Orchestra. On Feb. 13, the composer's Divertimento will be played by Howard Barlow and the CBS Orchestra, during the British-American Festival. Mr. Arnell has been commissioned to contribute another work to this festival.

Golschmann Premieres New Achron Orchestral Suite

Isidor Achron's Suite Grotesque, for orchestra, was premiered on Jan. 30 and repeated on Jan. 31 by the St. Louis Symphony Orchestra with Vladimir Golschmann conducting. It also will be presented this season by other orchestras.

Mr. Achron has arranged his Nocturne, a violin number, for cello and Piatigorsky is including both this and Gavotte on his season's programs. Erica Morini used the Nocturne at her recent Carnegie Hall, New York recital. Continuing his concert work, Mr. Achron played several of his piano numbers at a recent war benefit program in the same auditorium.

BORIS LEVENSON,

composer and teacher of harmony, composition and orchestration. His poem for violin and piano, which won the prize of the National Federation of Music Clubs, was performed at the MacDowell Club, New York, on Jan. 11.

Delta Omicron Institutes 2 Chapters on Anniversary

Two new chapters of Delta Omicron were instituted on the 32d anniversary of the founding of the sorority, it is announced by Esther Cox-Karge, national president. Charters were granted to Delta Eta chapter, at the State Teachers College, Milwaukee, and the Alumnae Chapter at Bloomington, Ill.

Mrs. Karge, assisted by Mrs. Gilbert Lorenz, Delta Province president, instituted the Milwaukee chapter. Mrs. Suzayne Cleaveland, national chairman of endowment, Mrs. William J. Stahl, president, Milwaukee Alumnae Chapter, Ruth Gitzel, president, Delta Epsilon Chapter and Beatrice Porth also assisted.

At the banquet, Mrs. Herbert Schmidt was toastmaster. Carle Oltz, director of the music department at the college, Dr. Liberius Semman, of Marquette University and Carl Eppert, national patron of the sorority, and noted composer, spoke. Mrs. S. J. DuPuis, for Milwaukee Alumnae Chapter, presented a $25 gift to the new group. Mayor Carl Zeidler of Milwaukee, a patron, sent greetings.

Participating in the musical program given by members of the new chapter were Edith Mae Wolters, Shirley Dustrude, Margaret Wergin, Barbara Levinson, Ruth Hertel, Helen Jones, Dorothy Krauss, Betty Siegel, Pauline Thornberry, Betty Kronke, Elizabeth Nunn and Ruby Watson.

Mrs. Ethel Cox Stewart, a charter member of Delta Omicron, instituted the Bloomington unit. Mrs. A. G. Carnine, president of the new group and Fryda Koenig, president of Sigma Chapter spoke. Forty seven members comprise the chapter. Representatives of Sigma and the Decatur Alumnae Club attended.

Members of Beta Chapter and the Detroit Alumnae group marked Founders Day together in that city. The musical program was given by Delta Omicron Chorus, a string trio comprising Margery Aber, Lillian Cassie and Doris Yoder; Cameron McLean, baritone and Willoughby Boughton, pianist, both patrons. Dr. and Mrs. Harry Seitz, Dr. Fowler Smith and Dr. Mark Gunzburg were guests.

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By MRS. PAUL C. BARBEE

KANSAS CITY, MO. — Holding the torch high, musicians are carrying on through the duration with great courage. The managers are presenting attractions according to schedule with few changes.

The Philharmonic Orchestra, 75 per cent composed of native Americans and with the American-born conductor, Karl Krueger, is a most important factor for the city's morale. Changes in eight first chairmen have brought excellent artistic replacements, two from Budapest and Vienna.

The recent seventh pair of subscription concerts in the Music Hall proved most successful. Carol Glenn gave a brilliant performance of Sibelius' violin concerto and Mr. Krueger was most eloquent in Brahms' D major Symphony.

Concert Series

Since the choral concert by 760 vocalists with the Philharmonic in the Municipal Auditorium, Mr. Krueger is leading the audiences in choral singing of The Star-Spangled Banner and Battle Hymn of the Republic, prophetic of the new importance of group singing. The Trumpet Call, a new work by Healy Willan, British composer, to a poem by Alfred Noyes, and the Hallelujah chorus from Messiah were the stirring vehicles chosen for the choral concert, and there was great enthusiasm from the 76 or more choirs in and out of the city participating, with requests for other concerts on the same order.

Sari Biro, guest piano artist with the orchestra, gave a spirited performance of the Concerto in B flat minor by Tchaikovsky, and a first performance of Kalinnikoff's Symphony No. 1, in G minor aroused interest.

The Hänsel and Gretel opera performances by a Chicago opera personnel and the Philharmonic, were splendidly received, with 8,000 school children as afternoon attendants and 5,000 adults for the evening concert in the Municipal Auditorium.

Bruna Castagna's Carmen and Samson and Delilah arias won enthusiastic approval in her guest appearance with the Philharmonic, bringing encores and many recalls. The Dvorak New World Symphony, honoring the composer's centenary, was featured in an excellent performance.

N. DeRubertis' conductorial engagements out of town, and not personnel changes in his orchestra, have disrupted January concerts. These were to have been given with Edna Forsythe and Lois Black Hunt and with the Kansas City Guild of Music and Allied Arts Teachers, which through 13 years have presented soloists in a mid-winter orchestral concert. Later concerts have been arranged.

Forrest Schulz, director of the Conservatory Orchestra, has had to postpone a January date with Mu Phi Epsilon until March because of loss of personnel. Feminine musicians will substitute in a later concert.

Walter Fritschy, veteran Kansas City manager, reports capacity houses were present to hear the Don Cossacks; the opera Barber of Seville (Chicago and Metropolitan opera cast); and Zino Francescatti's recital. He was assigned an earlier date (Jan. 23) for Risë Stevens' concert. All these were held in the Music Hall.

The Harding String Quartet, with Rafael Rubinstein, pianist, has presented one of a series of four concerts at the Center Theatre.

Since Dr. Frank Laird Waller's passing, Constance Eberhart, formerly of the Chicago Civic Opera, is substitute voice instructor at the Conservatory. Earl Redding, voice instructor, has been called for service and the male contingent of Stanley Deacon's 75-voice Conservatory Choir has been affected by the war.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Arkwell, William	Luckey, Ann
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Coen, Lina	Ruetschi, Charles
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Couyas, Raoul A.	Rynas, Francis
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Horner-Moyer, Inc., Booking Fisk Singers and Graff Ballet

KANSAS CITY, MO.—L. E. Moyer of Horner-Moyer, Inc., Kansas City management firm, states that they will again represent the Fisk Jubilee Singers during the 1942-43 season. Already the singers have appeared more than 150 times under the Horner-Moyer management, singing with symphony orchestras and in concert. The Curtis String Quartet will play 20 concerts during March and April in the Midwest and Southwest, by arrangement with Paul H. Stoes, and is also announced for 1942-43. A 14-week tour consisting of 35 engagements, is scheduled for the Graff Ballet.

Mr. Moyer believes that the shock of war will defer some booking activity temporarily, but that it will not take long for business to open up in a fine way for the coming season, because concerts, lectures, and similar kinds of artistic endeavor and expression will play a vital part in our National Defense.

Ted Shawn, dancer and choreographer, will make a nationwide lecture recital tour during 1942-43 under the exclusive management of Horner-Moyer, Inc. Another attraction for the same season is Henry Scott, pianist.

Music Events at Studio Club

Mary Hartley Wells, soprano, opened the January musical events at the Studio Club, New York, on Jan. 9. Tschin-Schin Yao, pianist, was heard on Jan. 13 and Madelyn Clifford presented a music appreciation hour of recorded music on Jan. 14. Elizabeth Gutman, soprano, gave a program on Jan. 20. Esther Midner, lyric soprano, was heard on Jan. 27 and Gerald Tracy, pianist, on Jan. 29.

St. Louis Civic League Sells Out

ST. LOUIS, MO.—The Civic Music League, sold out for the season, presented Lily Pons as the opening attraction. Several hundred extra chairs were placed on the stage and in the side aisles of the Municipal Opera House, and many were turned away. The attractive little songstress delighted the throng with a lengthy program chosen from operatic and song literature and added numerous encores. Pons was admirably seconded at the piano by Frank La Forge.

Dorothy Maynor was presented in a song recital in the Opera House by Entertainment Inc., the new concert enterprise which promises five attractions this season. Accompanied by Arpad Sandor, Miss Maynor delivered a program of continuous interest, displaying in addition to a voice of uncommon beauty, an intellectual grasp of the content of each number, infusing them with temperament, style and excellent diction.

Civic Music League Plans

Alma Curry, secretary-manager of the Civic Music League, said that the drive of her organization does not take place until late March. She expects, however, that "we will have the same experience we had during the last World War when, after the first hysteria had blown over, there was more of a demand than ever before for concerts," and the Government "recognized the importance of maintaining the morale of our citizenship by such means and asked that these activities be carried on as an integral part of the national defense."

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Boosey & Hawkes Artists In Concert and Opera

Sir Thomas Beecham opened a six-week engagement as guest conductor of the Metropolitan Opera on Jan. 15. On Jan. 1 and 2, Sir Thomas conducted the Detroit Symphony. He was guest conductor of the Ford Hour on Jan. 4 and Dec. 28.

Betty Humby next month returns to Seattle to participate in the Mozart Festival to be conducted by Sir Thomas. The English pianist has already been heard there this season, in Tacoma, Boise, Toronto, Vancouver, Detroit, Richmond and in Philadelphia with the Philadelphia Orchestra. Miss Humby is soloist on March 15 with the New York City Symphony, Sir Thomas conducting.

William Primrose, violist, was soloist in a Handel concerto and the Hindemith Memorial Music with the Saidenberg Little Symphony, Daniel Saidenberg conducting, at Rutgers University recently. An audience of 3,000 was present. Mr. Primrose appeared at Peabody Conservatory on Jan. 9. He will be heard with the Chicago Symphony on Jan. 29 and 30; with the New York City Symphony under Beecham on Feb. 1; with the Seattle Symphony under the same conductor on Feb. 16 and subsequently in Bellingham, Victoria, Portland, Vancouver, Pasadena and Peoria.

Antonio Brosa, Spanish violinist, gave a recital at Swarthmore College on Jan. 16. He was heard on Jan. 14 at Smith College. Mr. Brosa played the Mozart D major concerto with the Boston Symphony, Serge Koussevitzky conducting, in a special program on Dec. 5 and 6.

Making his first tour this season, Bela Bartok has been soloist in his second piano concerto with the Chicago Symphony, Frederick Stock conducting; and in lecture-recitals at Stanford University and Reed College. He gave a concert in Los Angeles on Dec. 5.

Viola Morris, soprano, and Victoria Anderson, contralto, known as the English Duo, appeared in Boston on Dec. 14 and Providence on Dec. 4. They have been touring in Canada, the Middle West and on the West Coast. They return to Boston in March after a Coast tour.

Yella Pessl on Jan. 14 gave a New York recital sponsored by the Junior League. Following appearances in Pittsburgh and Chicago, the harpsichordist was soloist with the Saidenberg Little Symphony in New York Town Hall and gave two lecture-recitals at the M.T.N.A. convention in Minneapolis.

Ruth Posselt, violinist, is soloist with the Miami Symphony on March 2. She has been heard recently in Pittsburgh and Cleveland.

KENNETH SPENCER,
bass-baritone, opened a series of weekly broadcasts over the Columbia Broadcasting System upon completion of his third transcontinental concert tour.

YELLA PESSL, HARPSICHORDIST AND THE ENGLISH DUO,
Viola Morris, soprano and Victoria Anderson, contralto, trying out some old music.

The Primrose Quartet will appear for the second time this season with the New Friends of Music on Feb. 8 in Town Hall. They appeared in Baltimore on Jan. 7; Montreal on Jan. 18 and 19. They will be heard tonight (Jan. 20) in Quebec and in Montreal and Toronto on Jan. 22 and 23.

The Schola Cantorum gives its second concert of the season on March 25 in Carnegie Hall, New York, in memory of Kurt Schindler, founder.

Paul Wittgenstein, pianist, premiered the Quintet for Piano and Strings by his friend, the late Franz Schmidt, over WQXR on Jan. 4. The work was written for and dedicated to Mr. Wittgenstein. On Jan. 16 and 17 the latter was soloist with the Philadelphia Orchestra in Benjamin Britten's concerto, written for him.

Aaron Copland, American composer-pianist, has returned from a four-months tour of South America where he lectured on American music. He conducted his works in Buenos Aires, Chile and Rio. In the latter city, he played a piano sonata which was begun two years ago and completed in Chile.

RAY HALMANS' SPECIAL GROUPS

(*Picture on page* 13)

Two special attractions, in addition to an extensive list of individual artists and ensembles, are under the concert management of Ray Halmans. Ifor Jones, conductor of the Bethlehem (Penna.) Bach Festival, is to lecture, and Irma Labastille will discuss South America.

Miss Halman's list of ensembles includes the Henry Hadley Trio, the Ionian Singers and the Musical Art Quartet. Her vocalists comprise Lura Stover and Vera Weikel, sopranos; Lilian Knowles, contralto; Roland Hayes, Harold Haugh and Edward Kane, tenors; and Frederic Jencks, Arthur Kent, Frank Taylor and Yves Tinayre, baritones.

John Kirkpatrick, Germaine Leroux and Samuel Sorin are the pianists; Carroll Glenn and Rachmael Weinstock, the violinists; Signe Sandstrom and Janos Scholz, the cellists; and Anne Everingham, the harpist.

NEW PINGLE ARTISTS

Several new artists are included on the roster of American artists which Concert Management B. Mary Pingle is presenting for the 1942-43 season. Claudio Frigerio, former Metropolitan Opera baritone, will devote more time to concerts and continue operatic engagements in this country, Mexico and Canada.

Gordon Gifford, baritone, has been appearing on the radio on the Ford Hour, with Dr. Walter Damrosch and with Alfred Wallenstein. He was recently heard in Providence and also in Messiah in Schenectady.

Katharine Gray, contralto, is continuing to concertize in the East. Shirley Edwards, mezzo-soprano, heard in opera and concert, is expanding her recital activities.

Ruth Enders, dramatic artist, is another recent addition to Mrs. Pingle's list.

Virginia Blair, lyric soprano, has been active in concert, opera and oratorio and is appearing in Gilbert and Sullivan operettas at the Cherry Lane Theatre, New York.

Julia Mahoney, lyric soprano, is devoting much of her time to radio appearances and Stanley Carlson, bass-baritone, in addition to his radio engagements has been heard in oratorio, concerts and operetta.

Leonard Treash, basso cantante, has been heard with the Philadelphia Opera Company as well as in concert and oratorio engagements.

Harvey Shapiro, cellist of the Primrose Quartet and member of the NBC Symphony, has returned from a concert and radio tour of Canada and has been heard also in solo appearances and on the radio.

Evelyn Eby and Reginald Bedford, Canadian duo-pianists, have toured both the United States and Canada and recently opened the Minneapolis convention of the M.T.N.A. with a recital.

Frank Parker, diseur, professor of aesthetics at Principia College, returns to the East next month after having given his program of character studies, mimed dances and narrative songs in the West and Mid-west.

Mrs. Pingle states that inquiries received at her office indicate a greater interest in specialized programs for next season.

Rapee Gives Mahler Cycle in Sunday Radio Series

Erno Rapee and the Radio City Music Hall Orchestra are presenting an unique and historic Mahler Festival, comprising all the Austrian composer's symphonies including Das Lied von der Erde, on Sundays over NBC. This is the first time an entire cycle of Mahler's works will have been given in America either in concert or on the air. Mme. Alma Mahler-Werfel, widow of the composer, and Franz Werfel are co-operating with Mr. Rapee.

The Eighth Symphony, Mahler's longest, usually referred to as the "Symphony of a Thousand," will be given in a theatre. The Schola Cantorum and special soloists will assist. In the other works which require soloists, Jan Peerce, tenor, Robert Weede, baritone, Selma Kaye, soprano and Edwina Eustis, contralto, have been engaged. Infrequently-heard song cycles will be included.

COPLEY LIST PREPARED

Charles N. Drake, director of Concert Management Richard Copley, has prepared the list of artists which will be presented by his bureau in 1942-43. The pianists include Moriz Rosenthal, Andor Foldes and James Friskin. Three violinists are included; Benno Rabinoff, Max Rosen and Diana Steiner.

Violette and Helene Coffer-Chantal are the only duo-pianists on Mr. Drake's list.

He will also present Dorothy Sandlin, soprano; Zina Alvers and Georgina Dieter, mezzo-sopranos; John Hamill and Luther King, tenors; Emanuel List, bass-baritone; the Roth String Quartet; the Helikon Trio, comprising Lucile Lawrence, harp, Lambros Callimahos, flutist, and Egon Kenton, violist; Lucie Bigelow Rosen, thereminist; Carolyn Raney, soprano, and Earle Blakeslee, tenor, in joint recital; Tashamira, dancer; and Georges Zaslawsky and Jacques Gruenberg, conductors. Mr. Drake also manages the New York Orchestra, conducted by Zaslawsky.

NEILL FINDS INCREASED DEMAND

"For the season 1942-1943 I find an ever increasing demand for music and novelties throughout the country, creating as it does an atmosphere of universally desired tranquility as a surcease from war troubles," said William Neill.

"In addition to our regular concert features we will present four special programs. Florence Reed, American actress, will appear as symphony soloist presenting excerpts from Shakespeare. In the Theatre of Jack Rank, an artistic novelty is Mr. Rank's streamlined mono-dramatizations of two Shakespearian plays, with complete scenery, costumes, lights and music. He plays all of the parts himself.

"For the first time, Helen Schafmeister's Waldorf-Astoria Candlelight Musicales will tour. The dramatic contralto, Adelaide Van Wey is presenting "Bach to Blues" as well as her program, Folk Songs of Many Lands.

"Our artists will help in every way possible the Red Cross, national defense, and the boys in the services. Florence Reed, scheduled for six network broadcasts during February, has made several appearances speaking for the Red Cross.

"For next season we present for the first time on the lecture platform, Lilly Dache, noted designer.

"Our complete list for next season is: Lottice Howell, Marie Luviso, sopranos; Adelaide Van Wey, contralto; Jula Goldyne, mezzo-soprano; Eyvind Laholm, tenor, formerly of the Metropolitan; Alton Jones, Helen Schafmeister, Eric Zardo, Florence Frantz, pianists; Pauline Koner, Si-lan Chen, dancers; Florence Reed, Lilly Dache, lecturers; The Theatre of Jack Rank."

Photo by Bruno of Hollywood, N. Y.
WILLIAM NEILL

New Jersey

(Continued from page 100)

TEANECK, N. J.—Emma Ricci, violinist, sister of Ruggiero Ricci, and Edwin Delbridge, tenor, were the soloists at the Teaneck Chorus Musicale at Lowell School.

• • •

TENAFLY, N. J.—Mme. Nana Genovese presented in recital at the Church of the Atonement, five artist-pupils: Jeanne Tremble, Evelyn Robertson, Cesare Orsino, Anne Poitras and Harold Bertelsen, with Edith B. Thompson accompanying.

• • •

HACKENSACK, N. J.—George Griffin, tenor, gave the second program of the Sunday Afternoon Musicales at the Woman's Club, Dec. 7. The program included two songs by David Guion, accompanied by the composer. The remainder of the accompaniments were played by Jay Rubanoff. On previous NBC programs some of Guion's songs were first introduced by Griffin.

Jersey City Philharmonic Giving Youth Concerts

JERSEY CITY, N. J.—Now in its third season and with its founder, J. Randolph Jones again conducting, the Jersey City Philharmonic Orchestra opened its activities on Nov. 28 with Sascha Gorodnitski, pianist, as soloist in all-Tchaikovsky program. On Jan. 9 Josephine Antoine, Metropolitan Opera soprano, will be heard and on March 27 Michel Gusikoff, concertmaster, will be heard in the premiere of his Concerto No. 2. Youth concerts are programmed on Jan. 10 and March 28 and slides from the collection of the late Ernest Schelling will be used.

The orchestra, sponsored by the Philharmonic Guild, had 72 regular members last season augmented by 43 players from local high school orchestras. The personnel includes many former first desk men from major orchestras. The Guild also sponsors a program of lectures and musicales in addition to the regular orchestral concerts. The orchestra is heard in Snyder H. S., which seats 2,100.

Plainfield Symphony Includes Concert for Children

PLAINFIELD, N. J.—Four concerts, one of which is for children, comprise the schedule for the twenty-second season of the Plainfield Symphony Orchestra. De Witt D. Barlow is president of the society and Louis Bostelmann is conductor. Stefan Sopkin, violinist, a member of the NBC Orchestra; Major John Warner, pianist, who is superintendent of the N. Y. State Police; Anahid Ajemian, violinist, and Alla Goldburg, cellist, are the soloists selected.

Bloomfield Orchestra, Civic Chorus, and Glee Club Active

BLOOMFIELD, N. J.—Musical activities in Bloomfield, up to the current season directed solely by the Board of Recreation Commissioners, under the direction of Superintendent C. A. Emmons, will henceforth be carried on under the auspices of the newly-formed Bloomfield Federation of Music, over which the Recreation Commission retains sponsorship.

The Orchestra is starting its eleventh season; the Chorus its ninth season, and the Glee Club its sixth. Walter Kurkewicz has been conductor of all three groups, since their inception.

The Orchestra appeared on Oct. 19 and Dec. 21 and will be heard Feb. 19. The Civic Chorus sang on Nov. 25 and reappears March 15, and the Civic Glee Club is listed for Jan. 21 and April 15. All three groups appear in an Anniversary Concert on May 3.

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Minneapolis Has Vital Productions

Hindemith Hears Mitropoulos Lead His Symphony—Marian Anderson Event Repeated

By EARLE G. KILLEEN

MINNEAPOLIS.—The fifth program of the Minneapolis Symphony Orchestra added another superb performance to the imposing list of Mitropoulos' achievements, that of Hindemith's Symphony in E flat, presented with stirring *klang* and rhythmic vitality. Hindemith was present to share with Mitropoulos the genuine approval of the huge audience. Overtures to The Magic Flute and Tannhäuser moored the audience to familiar contours and content. A conservative reading of the Brahms concerto for violin and cello, ably played by Harold Ayres, concertmaster, and Nikolaj Graudan, principal cellist, completed a concert of the old and the new.

American Scores Heard

The sixth program relied chiefly upon the singing of Marian Anderson to maintain interest. Even the pungent infusion of An Outdoor Overture by Copland and a Pastoral for Orchestra by Anis Fuleihan could not quite counteract the soporific effect of Mendelssohn's "Scottish" Symphony, although Mitropoulos pointed the work as much as it could stand. Miss Anderson with two opera airs and encores gave the needed lift. She proved enough of an attraction again to fill Northrop Auditorium for a second concert on the following evening, when she sang songs by Massenet, Brahms, Dvorak and Quilter. The orchestra added a brilliant reading of Beethoven's "Seventh," Der Freischütz overture by Weber and Suite Provençale by Milhaud.

In the ever-present rivalry between soloist and conductor, the score of the seventh program of the Minneapolis Symphony was a lopsided one in favor of Mitropoulos, who added another masterpiece to his gallery of triumphs, Schönberg's Verklärte Nacht. This intensely dramatic performance, together with Samuel Barber's overture to The School for Scandal and Busselmanns' suite after the caprices by Paganini, made the task of animating Chopin's first piano concerto an ungrateful one for Edward Kilenyi, who, however, gave the anaemic composition a youthful transfusion. The audience insisted upon encores.

The eighth program of the Minneapolis Symphony Orchestra, Dec. 12, was jointly headed by Gregor Piatigorsky, cellist, in Dvorak's concerto for cello, and Mitropoulos in Brahms' Fourth Symphony. Both were comfortable adventures in the classical field, replete with subdued virtuosity, and the source of artistic enjoyment for the huge audience.

Humperdinck's Opera Sung

The University of Minnesota Music Department and the University Theatre joined in thirteen performances of Humperdinck's Hänsel and Gretel, six evening performances and eight matinees, beginning Dec. 1 in Music Hall. Double casts alternated: Barbara Benton and Harriet Mason as the Gretels, Verna Nelson and Lavonne Papple as the Hänsels, Dorothy Rietz and Jean Berg as Mothers, Michael Culhane and Robert Heath as Fathers, Mary Hardy and Irma Ahola as Witches, Shirley Soltau and Agnes Lynch as Sandmen, and Shirley Smith and June Stromgren as Dew Fairies. The Minnesota Symphony Orchestra, under Bernard Anderson and Earle G. Killeen, played for all performances.

Larry Gordon Photo

THE BROWNLEE FAMILY ENJOYS SOME TOYS.

Metropolitan baritone John Brownlee maneuvers an automatic miniature plane while the singer's wife and children look on.

The Apollo Club under the direction of William MacPhail gave its first pair of concerts at the Lyceum Theatre, Dec. 9 and 10. The club surpassed itself in impressive sonority and rhythmic authority in the Hallelujah chorus from Beethoven's Mount of Olives, Cum Sancto Spiritu from Bach's B minor Mass and O Bone Jesu by Palestrina, Helen Jepson's Performance of arias from Manon and Traviata and several songs was completely enjoyed.

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ADVERTISING INDEX

Page

ABRAVANEL, Maurice 131
Abt, Cybelle 143
Ackerman, Irene 136
Alberti, Solon 139
Allers, Franz 144
American Conservatory of Music 124
Andersen, Stell 144
Anderson, Marian 33
Antoine, Josephine 131
Arendt, Elsa Harthan 143
Arnoux, Louise 119
Arrau, Claudio 81
Autori, Franco 128

BACCALONI, Salvatore 82
Bacevicius, Vytautas 137
Bachner, Louis 139
Baggiore, Attilio 144
Bagley, Silvia 134
Balestrieri, Giuseppe 134
Ballet Russe de Monte Carlo 42-133
Ballon, Ellen 144
Balokovic, Zlatko 55
Bannerman, Lois 70-144
Barrere Trio 145
Barrows, Harriot Eudora 145
Bartlett, Ethel & Rae Robertson 37-133
Bauer, Harold 128
Baum, Kurt 129
Bauman, Raymond 143
Bay, Emanuel 123
Beach, Mrs. H. H. A. 145
Beasley, Mebane 123
Berardinelli, Nicola 124
Berkley, Harold & Marion 135
Bianca, Sondra 96-134
Bigalli, Dino 145
Blatherwick, Barbara 139
Bledsoe, Jules 144
Bojanowski, Jerzy 133
Bolek, George 139
Bonvalot, Cecil 144
Boosey & Hawkes Artists Bureau 86-87-88-89
Boat Records Company 137
Boyd, Eunice 139
Brady, William S. 139
Bredshall, Edward 134
Briggs, Berniece 123
Brosa, Antonio 86
Buckingham Hotel 141
Burke, Hilda 133
Burnham-Wragg Piano School 139
Burton, Arthur M. 143
Busch, Adolf & Rudolf Serkin 133
Buska, Rose 145
Butler Hanna 145
Buxton, Eugenia 94-144
Byrns, Harold 135

CARBONI, Nino 144
Carson, Leon 120-144
Carter, John 129
Castagna, Bruna 36-129
Cavadore, Giuseppe 145
Chappell & Company, Inc. ..... Inside Back Cover
Chapple, Stanley 88
Chase, Helen 135
Chavchavadze, George 98-140
Chicago Musical College 125-144
Claire, Marion 53
Cleveland Institute of Music 143
Coates, Albert 137
Coffer-Chantel, Violette & Helene 134
Collins, Edward 125
Conklin, Nora 99-140
Cook, Naomi Cullen 125
Cordon, Norman 38-129
Cornish, Dorothy 134
Cosmopolitan School of Music 124
Cottlow, Augusta 145
Cowell, Henry 82
Craig, Mary 116
Craven, Carl 145
Crooks, Richard 129
Crown, John 123
Culp-Dornay, Betsy 139
Curtis Institute of Music 144
Curtis, Vera 139
Czerwonky, Richard 145

DACHE, Lilly 109
Dance Players Incorporated 86
Darwin, Glenn 82-131
Daughn-Locker, Martha 110-144
Daum, Margaret 101-144
Davenport, Ida 143
Davis, John Sheldon 145
Davis Piano Company 136
De Avirett, Abby 139
de Escamilla, Ricardo 145
Delta Omicron Sorority 145
De Sellen, Elaine 145
De Spirito, Romolo 71
De Voe, Marion Luyster 143
Devries, Mr. & Mrs. Herman 125
Dickenson, Jean 131
Dickson, Donald 79-131
Dickson, John Colville 134
Di Filippi, Arturo 134
Dilling, Mildred 39-129
Djanel, Lily 134
Doe, Doris 75
Draper, Freda 145
Draper, Paul & Larry Adler 49-133
Ducloux, Walther 145

EASTMAN SCHOOL of Music 132-144
Eckstrom, Adolph 128
Edkins, Alden 134

Page

Edwards, Carlo 139
Effenbach, Leah 67-144
Eisenberg, Maurice 131
Elkan, Ida 145
Ellerman, Amy 71
Elmore, Robert 134
English Duo 88
Evans, Morley 118-135
Everett, Charles 143

FAIRBANK, Janet 131
Files, Ada Belle 144
Firkusny, Rudolf 48-133
Fischer & Bro., J. 136
Fitelberg, Gregor 66
Forrai, Olga 119
Foster, Sydney 56-131
Franca, Ida 145
Francescatti, Zino 133
French, Isabel 145
Friedberg, Leavia H. 138
Fuchs, Peter Paul 119
Fuchs, Viktor 139

GAINES, Berenice van Loan 123
Galamian, Ivan 135
Galaxy Music Corporation 136
Ganz, Rudolph 124
Gaudenzi, Edith W. 134
Genovese-Gazzale, Nana 139
George, Virginia 144
Gerhart, Russell 143
Gescheidt, Adelaide 140
Gimpel, Bronislaw & Jakob 123
Glenn, Carroll 69-144
Golde, Walter 128
Goldyne, Jula 106
Gonzalez, Enza 133
Gordon, Robert 123
Gorin, Igor 127
Gorodnitzki, Sascha 30-131
Graham, Martha 126
Grainger, Percy 29-137
Grasse, Edwin 139
Great Northern Hotel 141
Greene, Gloria 123
Gregory, Euphemia Giannini 145
Griffing, Edith White 139
Grobani, Benjamin 134
Grobe, Edouard 134
Gruen, Herta 139
Gruen, Rudolph 143
Gustafson, Lillian 100

HAENSEL & JONES 129
Half Price Music Shop 136
Hayes, Lola 119
Hayward, Dolores 94
Heath, Henrietta M. 145
Henke, Margaret 143
Herbert, Oliver 145
Herman, William Pierce 84
Hero, Stephan 131
Hill, M. Wood 145
Hinckley, Allen 139
Hollander & Co., Louis J. 141
Horton, Russell 123
Hoyen, George 144
Huapaia 126
Huberman, Bronislaw 77
Hunt, Mildred 145
Hyde, Ora 134

ILLINOIS Wesleyan University 134
Indianapolis Symphony Orchestra 144
Insana, Silvio 143
Institute of Musical Art 135
Ish-ti-opi 112-140

JANSSEN Symphony Orchestra 113
Jompulsky, Harry 145
Jones, Allan 59-131
Jones, Alton 104-120
Jordan Conservatory of Music 144
Judson Concert Mgt., Arthur 133
Juilliard Graduate School 117-144
Juilliard Summer School 128

KARLE, Theo. 143
Kaskas, Anna 45-133
Kaufman, Harry 119-144
Kaufman, Louis 121-144
Kemp, Edwin 145
Kennedy, Steven 57-131
Kiepura, Jan 134
Kilenyi, Edward 127
Kitain, Anatole 111-144
Kitchell, Iva 126
Knox, Saida 134
Kolberg, Hugo 134
Kreisler, Fritz 131
Kurenko, Maria 62-131

LABUNSKI, Wiktor 143
La Forge-Berumen Studios 144
Lassner, Oscar 143
Laubin, Reginald & Gladys 126
Laval, Jeanne 145
Lawrence College Conservatory 143

Page

Lawrence, William 119
Lazzari, Carolina 143
Leginska, Ethel 122-123
Lehmann, Lotte 133
Lenox, Lucie 139
Leopold, Ralph 134
Leslie, Grace 134
Levenson, Boris 137
Levy, Heniot 145
Limantour, Jose Yves 61
Liszniewski, Karol 143
Lombardi, Giacchino 143
Luboshutz & Nemenoff 131
Luening, Ethel & Otto 143
Lushanya, Mobley 131
Luviso, Marie 106-120

MAC BURNEY Studios 145
MacDonald Amanda 145
Mahler, Fritz 133
Manners, Lucille 68-131
Mannes Music School 130-135
Maracci, Carmalita 133
Margolis, Samuel 145
Marks Music Company, Edward B. 137
Martin, John 134
Martin, Riccardo 144
Martini, Nino 127
Mc Arthur, Edwin 145
Mc Chesney, Ernest 129
Mc Clanahan, Richard 139
Melchior, Lauritz 46-133
Meltzer, Edward 145
Menuhin, Yehudi 127
Meremblum Junior Symphony 123
Merriman, Nan 123
Metropolitan Musical Bureau, Inc. 133
Milanov, Zinka 27-131
Minneapolis College of Music 143
Miquelle, Georges 134
Mittler, Franz 139
Montes, Monna 126
Moore, Grace 35-133
Moore, Sophie 143
Morgan, George Thomas 123
Morley & Gearhart 129
Morini Concert Mgt. 28
Morse, Robert W. 145

NAKUTIN, Alexander 145
National Concert & Artists Corp. 131
National Guild of Piano Teachers 145
National Symphony Orchestra 144
Neill, Inc., Wm. 109-120
Nelson, Edgar 145
New York College of Music 143
Norris, Jean 128
Novaes, Guiomar 129

OBERLIN Conservatory of Music 143
Onofrei, Dimitri 145
Ott, Bertha 145
Overton, Caroline 139

PAGGI, Ada 145
Pascarella Trio 145
Patterson Studios 139
Patton, John A. 123
Pauly, Rosa 97
Pemberton, Virginia 128-144
Pengilley, Edith 139
Perole String Quartet 128
Pescia, Astolfo 134
Petina, Irra 94
Petri, Egon 58
Phi Beta 145
Philadelphia Conservatory of Music 143
Philippenko, Iwan 144
Piatigorsky, Gregor 50-133
Pingle, B. Mary 138
Pinza, Ezio 72-131
Pittsburgh Symphony Orchestra 144
Platoff, Don Cossack Chorus 47-133
Poinier, Stefany 119
Poole, Valter 118
Poto, Attilio 145
Potter, Marguerite 145
Presser Co., Theodore 136
Primrose, William 86

RACHMANINOFF, Sergei 137
Radamsky, Sergei 143
Rank, Jack 109
Rapee, Erno 89
Raymond, George Perkins 100-140
Record Concerts Corporation 71
Reed, Florence 109
Reeves, George 134
Reine, Bella 126
Rethberg, Elisabeth 144
Richard, Charles 145
Ricordi & Co., Inc., G. 137
Riesberg, F. W. 139
Rio, Anita 139
Robeson, Paul 133
Roche, J. Maxwell 139
Rogatchewsky, Joseph 145
Romano, Romani 119
Romero, Alfonso 139

Page

Rosati, Enrico 135
Rosenek, Leo 145
Rosenthal, Moriz & Hedwig 143
Ross, Stuart 139
Rozsa, Miklos 123
Rudolph, Anne 126

SABIN, Nelson 145
Saidenberg, Daniel 88
Salter Artist Mgt., Jack 127
Salzedo, Le Roy, Scholz 131
Sample, John Dwight 125
Sandor, Arpad 145
Sapio Studios 143
Sarnoff, Dorothy 145
Schafmeister, Helen 107-120
Schirmer Inc., G. 136
Schmitz, E. Robert 144
Schoenwald Grete 139
Schoettle, Elmer 145
Schofield, Edgar 119-139
Schola Cantorum of New York 86
Schroeder, Marion 124
Schuster, Joseph 133
Schwerke, Irving 128
Serkin, Rudolf 44-133
Shapiro, Eudice 123
Sheldon, Freda 143
Shelton, Maud-Key 145
Shure, Leonard 144
Sigma Alpha Iota 144
Silberta, Rhea 135
Sittig, Margaret 119
Smith, Margaret Hendersen 145
Sorey, Vincent 143
Spalding, Albert 40-133
Speaks, Margaret 134
Spencer, Vernon 139
Stassevitch, Paul 133
Steber, Eleanor 129
Steinert, Alexander 123
Sten, Susanne 129
Stevens, Rise 133
Stillman-Kelley, Edgar 139
Stobbi-Stohner, Alfred 143
Stoessel, Albert 135
Stowe, Frances 145
Studebaker, Dorothy 123
Stueckgold, Jacques 139
Swarthout, Gladys 131
Szekely-Freschl, Marion 145
Szell, George 133

TALBOT, Irvin 123
Tas, Helen Teschner 144
Tashamira 126
Taylor, Bernard U. 139
Taylor, Mary Sinclair 123
Temianka, Henri 129
Tennyson, Jean 134
Thomas, Ralph 115
Thomas, Thomas L. 76-131
Tibbett, Lawrence 41
Tolces, Toska 135
Trapp Family Singers 133
Traubel, Helen 127
Travers, Patricia 129
Travis, Elizabeth 145
Tully, Alice 131
Tuthill, James A. Brown 134
Tweedy, Maude Douglas 139

VALENTE, Ciro 136
Van den Burg, Atty 95
Van de Veer, Gina 135
Van Wey, Adelaide 105-120
Varnay, Astrid ..... Inside Front Cover-129
Veen, Jan & Erika Thimey 63
Verson, Cara 125
Virgil School of Music 143
Vita, Arturo 134
Voge, Harry 128
Vronsky & Babin 43-133

W G N CONCERTS, Inc. 52-131
Wagner, Oscar 144
Ward, Blanche 134
Ward-Belmont Conservatory 143
Warner, Ardelle 54-134
Waters, Crystal 145
Watson, Jean 129
Webster, Beveridge 131
Weigc, Gladys 124
Wells, Howard 145
Werrenrath, Reinald 139
Weschler, Angela 143
Westervelt, Louise St. John 145
Westminster Choir College 143
White, Francis 94
Wightman, Alice 145
Wightman, Elaine 122
Willson, Meredith 122
Winkler, Herbert 143
Wittgenstein, Paul 87-144
Witwer, Kathryn 131
Woman's Symph. Orchestra of Chicago 125
Wood, Pamela 134

YON, Pietro 145

ZACHARIAS, Irma R. 119-139
Zador, Eugene 123
Zakin, Alexander 143
Zelzer, Harry 145
Zerffi, William A. C. 143

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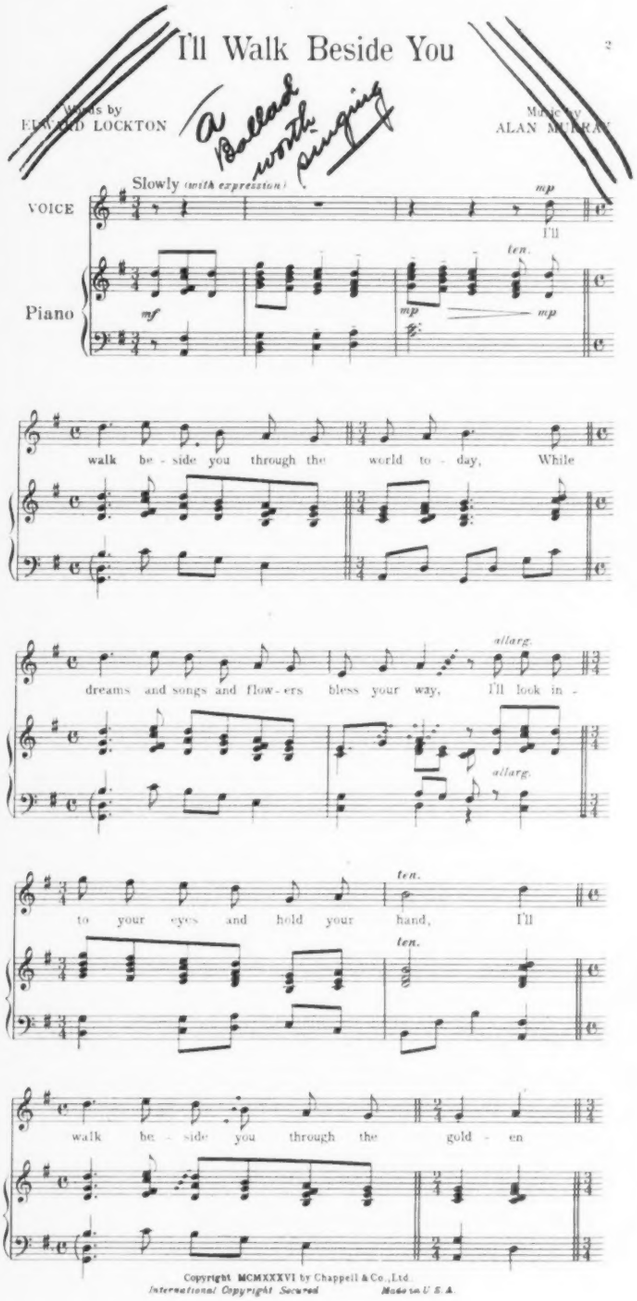
REPEATS ITS SUCCESS "OVER HERE"
A FAVORITE ENCORE NUMBER EVERYWHERE

I'll Walk Beside You
A Ballad with singing
Slowly (with expression)
VOICE
Piano
I'll
walk be - side you through the world to - day, While
dreams and songs and flow - ers bless your way, I'll look in -
to your eyes and hold your hand, I'll
walk be - side you through the gold - en

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BECAUSE

NELSON EDDY

BECAUSE
BLIND PLOUGHMAN
LITTLE GREY HOME IN THE WEST

DONALD DICKSON

I HEARD A FOREST PRAYING
BECAUSE

KENNY BAKER

BECAUSE
THE SUN WOULD SHINE AGAIN

CONRAD THIBAULT

A LITTLE LOVE, A LITTLE KISS
BECAUSE
THE WORLD IS WAITING FOR THE SUNRISE

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REVIEW OF THE WORLD'S MUSIC

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Josephine Antoine, Soprano; Karin Branzell, Contralto; Frederick Jagel, Tenor; John Brownlee, Baritone

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FEBRUARY 20, 1942